OCTOBER 12, 1910 PRICE, TEN CENTS

THE NEW YORK DRAMATIC MIRROR

White. Edith Taliaferro Marie L. Day

"REBECCA OF SUNNYBROOK FARM" AT THE REPUBLIC THEATRE

Rebecca to Aunt Miranda: "Just let me love you once, the way I want to love you"

BIOGRAPH FILMS

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THAT CHINK AT GOLDEN GULCH

A Chinaman's Sacrifice through Gratitude

This Biograph subject exhibits a phase of the Chinaman's nature that we are slow to appreciate. We are too wont to consider him the "Yellow Peril" without considering what good he may be worth. The story tells of the supreme sacrifice suffered by a Chinaman grateful for an act of kindness bestowed upon him by a young girl and her sweetheart. A dandified cowboy tries to separate the girl and her sweetheart, hence the chink keeps his eye on him. Later it transpires that the mail carrier is held up, and the robber successfully eludes capture. The chink, however, suspects the dandy, and catches him red-handed. To effect his capture, the chink sacrifices his sacred queue with which to bind the culprit. This act makes him an outcast forever among his fellowmen. The reward he receives for this act he bestows upon the girl as a wedding present.

Approximate Length—998 feet.

RELEASED OCTOBER 13, 1910

A LUCKY TOOTHACHE

This is a delightful little Biograph comedy, proving that good may come even of our afflictions. The little school mistress suffers from toothache, and Tom, one of the cowboys, offers to cure her if she will submit to his treatment. This proves to be a kiss. Whew! but the girl is mad. She flies into such a rage that the toothache is forgotten. After the storm quiets, she is more reasonable and even grateful, and a romance is started that looks very promising.

Approximate Length—570 feet.

THE MASHER

A masher has been for some time annoying the ladies frequenting the park. The police are warned, and are on the lookout. Poor Hiram, through a mean trick of fate, is arrested as the disturber of the peace, and as the circumstantial evidence is so convincing he is incarcerated, while the real offender enjoys his liberty.

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The New York Dramatic Mirror

VOLUME LXIV NEW YORK, WEDNESDAY, OCTOBER 12, 1910 No. 5170

The Public and Amusements.

AN INTERESTING SYMPOSIUM on "Public Amusements and the Public" has been published by the Boston *Globe*, PERCY MACKAYE, dramatist, WALTER A. WEBSTER, attorney-at-law, Prof. GEORGE P. BAKER, of Harvard University, EDWARD H. CHANDLER, secretary of the Twentieth Century Club, and FRANK CHOUTEAU BROWN, architect and student of dramatic affairs, taking part therein.

Mr. MACKAYE, declaring that "the use of a nation's leisure is the test of its civilization," says that the leisure of the Sabbath is organized and intrusted for safeguarding to the churches; the day leisure of childhood—or much of it—is organized and intrusted to the schools, while that of youth is in the keeping of the universities, all of these instrumentalities being supported by the people and involving millions of dollars; and that the night leisure of mature men and women, as well as of childhood and youth, "is left disorganized, chaotic, utterly ignored and neglected by public support." As an inevitable result, the night leisure of the people has been left to be organized by private speculation—the amusement business, and why should this organization uplift, reform or lead public taste? he asks. Mr. MACKAYE demands public organization of the theatre—"public endowment and enlightened trusteeship for a nation's leisure." Mr. MACKAYE mars the dignity of his idea for public endowment of the theatre by his assumption that the theatre in this country is administered as though to please Hottentots rather than Americans. No such implication can command respect anywhere. There are more plays of artistic worth, of dignity in appeal, and of real merit on the stage to-day than ever. It is true that the theatre is a commercial institution of necessity. Yet Americans are not Hottentots, and managers are not fools. There are many managers who persistently seek to cater to the better tastes of the public, and the average audience of to-day embodies steadily many persons of the type from which the better drama for generations has had support. If Mr. MACKAYE means as to public endowment of the theatre a paternal care for it by Government, that would seem to be out of the question. The idea is foreign to the spirit of the governing institution, and a State theatre at once would become the plaything of theorists or the prey of politicians. The Government has nothing to do with the church or with the universities, which must raise their supporting moneys from private contribution, gift or endowment or by administrative means. If he means that the theatre should be endowed by rich persons—and this would not be a public endowment—there is hope, in the example of the New Theatre, that some ideals which every intelligent lover of the stage must hold may be realized in circumstances naturally outside of the scope of a theatre which must first have a business function in order to exist at all.

Mr. WEBSTER says the law should leave public amusements unrestricted except so far as they are dangerous, obscene, immoral, of a nature to cause suffering, or where society in the judgment of its best public opinion may in some way be clearly injured. He says that in this country the extremes that have marked the government of public amusements in other countries and other ages have been avoided, and municipal authorities, acting under police powers, are adequate to control in cases where interference is necessary. And unlike so many who assume that the theatre is in a parlous state, Mr. WEBSTER says that theatrical offerings are on a higher plane than ever. "The drama," he adds, "is now an established institution. It is here to stay, and, indeed, is one of our most powerful educational factors."

Professor BAKER says that history again and again has answered affirmatively the question, "Should the drama ever do more than amuse?" One auditor gets his pleasure only from idle laughter. Another enjoys the fine contrasts of high comedy. Another of strong philanthropic bent finds his keenest pleasure in the presentation and the proposed solution of social problems. Some men get pleasure in all these ways. Yet like the other arts—music, painting and sculpture—the drama exists primarily to give pleasure. "Do what we will," he says, "one cannot keep the drama from doing more than amuse. It will to some degree mold social life."

Mr. BROWN also declares that it is obvious that the theatre must inevitably do something more—or something less—than merely to amuse the playgoer, and that a play must have an appeal of some sort to entertain or exist at all. "Many insist it is the duty of the stage," he says, "to 'improve' its audiences, to reflect not so much the life of our own times as to point those directions in which our conditions might be bettered. Few have the temerity to go to the opposite extreme and proclaim it to be the sole province of the theatre to debase standards of public taste, yet to all practical intent that is exactly the point made by those who maintain commercial success to be the only standard of a good play." Mr. BROWN contends that the whole theatre has degenerated and that managers of the better class are at last "confronted with the necessity of regaining the confidence of the public they have alienated." Yet is not this an extreme statement in view of the actual condition of the theatre and the public attitude toward it?

Mr. CHANDLER satirically refers to the cheaper forms of plays and the more elemental devices for provoking applause, but strangely has no word for the better class of drama, which predominates. He discounts objections made to many things in the theatre by initially admitting that "there are almost as many ideals of what is amusing on the stage as there are people in an audience."

No symposium of value on any serious question affecting the theatre can be developed from the opinions of extremists, or of persons with ideas as to the function of the theatre above those of the multitude who enjoy the theatre. There are bad plays, and plays that tend to demoralize, just as there are bad books and pictures that have the same tendency. But there are more good plays than bad, and there is an inspiration for the better things in the theatre among those who provide the theatre, in response to the normal and healthy impulse of the great public as to amusements. And a symposium developed from any number of average theatregoers in any city—persons who love the drama in all its various forms and who can talk intelligently upon the subject—would show that the theatre on the whole is regarded as an institution that is following its best traditions as nearly as they can be followed with reference to the ever-changing aspects of civilization and the social life it has expanded.

Americans In Music.

WHILE FOREIGN STANDARDS as to music are still potent to control American taste and patronage in music's best circumstances, it is refreshing to learn from a foreign expert that this country has shown remarkable growth in this and related arts, and that its future may be great.

Dr. MAX FRIEDLANDER, music director of the University of Berlin, who has arrived in America to take up his work at Harvard University in his capacity as this year's Exchange Professor, is one of Europe's authorities on the history of music, upon which he will lecture at Harvard. Dr. FRIEDLANDER admits that American music culture is yet in its infancy, but he believes that the future of no country is richer in promise.

"In the art of reproduction and interpretation America is already at the pinnacle," he says. "We have the word of RICHARD STRAUSS and of Dr. KARL MUCK that the Boston Symphony Orchestra is the best in the world. Those in New York, Chicago and Pittsburgh are not far behind. Your singers rank with the finest. They monopolize stellar positions in many German operas, notably in Berlin. Your schools of music are the largest and best organized. Your appetite for high grade compositions and musicians is insatiable. European artists who return dollar-laden, report that American standards are becoming higher from day to day and that public discrimination is improving correspondingly."

It is gratifying to be reminded that American singers rank with the best abroad, but it is more or less humiliating to know that they must be recognized abroad before they can hope to come into their own at home.

Dr. FRIEDLANDER qualified his praise of music interpretation and reproduction by Americans by noting that this country is backward in creative work. He means, of course, creative work worthy of universal attention. And he lays his finger on the cause of this backwardness when he says that it is largely due to "the national passion for ragtime."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Wednesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR (COMPANY

HARRISON GREY FISKE, President
LYMAN O FISKE, Secretary and Treasurer

221 West Forty-Second Street, New York

Chicago Office, 40 Grand Opera House Building
Otis L. Colburn, Representative

Remittances should be made by cheque, post office or express money order, or registered letter, payable to the Dramatic Mirror Company
Registered cable address "Dramirror"

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $35; Half-Page, $65; One-Page, $125

SUBSCRIPTIONS

One year, $4; six months, $2; three months, $1. Foreign subscription, one yr., $5 50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton st., Regent st and Daw's Agency, 17 Green st., Charing Cross Road W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies

NEW YORK, - - - - - - - - - - OCTOBER 12, 1910

A SPECIAL INTRODUCTORY ORDER.

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The Usher

There are said to be 5,000 young persons studying in Toronto, Canada, at this time for the dramatic and music professions.

Not a small number among the many now in New York seeking engagement as actors are young men and women from Canada.

One of the Toronto dramatic writers says of these young persons "taking a chance" in the profession of acting that they have "as little knowledge of consequences as a child fooling with a medicine chest."

And noting the fact that actual talent, without definite and effective introduction to some manager who has employing means is in a hopeless situation, the same writer truthfully adds that these aspirants will find New York "a wilder wilderness, a more desolate and antipathetic waste, than the dreariest corner of Sahara."

It is perhaps useless to continue warnings that the ranks of the dramatic profession are so crowded that thousands in it are bound to suffer idleness and all that it implies.

Experience in the disheartening search for opportunity alone can bring some of the younger recruits to their senses and inspire them to turn to more promising fields of effort.

♣

Current Literature publishes a new and striking estimate of Bernard Shaw, by Julius Bab, a young German critic, who declares that Shaw is neither the pure artist nor the pure egotist, but above all the Protestant, the reformer, one might almost say, the fanatic.

Bab hails Shaw as the greatest ethical figure in the Protestant world. Shaw, we are told, is a religious figure, a true representative of the old Puritan faith, the last outgrowth of Protestantism which he revivifies and reforms. He is the ethical wolf in the sheep-skin of drama, the fiery prophet concealing the thunder sleeping within his brow under the bays of the poet.

Shaw has often evinced his contempt for those who worship art for its own sake. To him, Herr Bab points out, all things, thoughts, sciences and arts are only weapons to assert his "life will," the peculiar urge of his being. There is nothing definite in Shaw, except his indomitable will. Words and realities, conceptions and emotional values, he changes with every breeze that carries him backward or forward. We must look upon him as the captain of a schooner sailing the seas of time. Aboard, he imagines, is everything valuable and affirmative in modern civilization. He sets his sails according to the wind, he takes advantage of every breeze, because he is determined to reach his goal. He has the practical, vital will to land at a predetermined harbor; and he is not swayed by the academic ambition of holding his rudder straight against the wind. The values he carries aboard his brave ship and the unselfish aim of his intellectual endeavor lend universal interest to this adventure. "Bernard Shaw," declares Herr Bab, "is a skilful and sucessful agent of his own reputation, but I would not deem it worth my while to write three lines about him if I were not convinced this man uses his publicity merely as another breeze to swell the sails of his cause. He is not one of those who burn up the entire world in order to illuminate their puny ego."

♣

Manager Charles A. Mangold, of the Lake Cliff Casino, Dallas, Texas, recently conducted a "play preference" vote for two weeks among those of his audiences who cared to express themselves.

That many who attended his theatre did not vote is apparent from the results. Of those who expressed preferences, however, 819 desired vaudeville, 689 musical comedy, 268 light opera and 154 drama—a poor outlook indeed for the more serious side of the theatre!

This total vote would make up but two medium sized audiences. Local conditions, the character of amusement offered, the preference of the hundreds who did not vote and other elements that might be considered leave the result as of little real value.

Many among the hundreds who did not vote may prefer drama; and the classes of attractions other than drama furnished regularly at the theatre may be better than the drama available; yet the vote is interesting in a way as showing the desire of many persons for light entertainment.

♣

Those responsible for the commercialising of literature, which few care to talk about, although they hold forth on the commercialising of the theatre, are not content with the contemporaneous supply.

A publishing house in New York has joined hands with a modern journalist in England to furnish for those who are supposed to desire masterpieces of the past in tabloid form. Some there are who call these condensed versions "literary capsules."

Thus it is to be that such works as "Don Quixote," "Richard Cobden," "David Copperfield," "Vanity Fair," and others are to be squeesed in the modern press to the compass of a "magazine short story."

This is vandalism revived. Yet such a scheme might make pertinent Bernard Shaw's satirical suggestion that fiction be sold by weight. Mr. Shaw says that people have to lay in a household store of reading just as they have to lay in a household store of cheese or tea, "and they expect four-and-sixpence worth of it to last a certain time."

♣

The provincial critic, wholly without intention, evolves matter more entertaining than that developed by the most witty of metropolitan writers on the drama.

A critic in a Pennsylvania town gives token of this. He was writing about When Knighthood Was in Flower, and thus relieved his mental strain:

Miss Blank, the star of the troupe, gave a delightful rendition of Mary Tudor and took her audience into camp from the first. Her brother, the King of England, wanted her to marry a French King who was on his last legs. She having selected another man told the Royal family of England to go to the devil, and eloped with the right man. The pair are overtaken by the State Police and thrown into the cooler. She has to hook up with the Frenchman, who is on his deathbed and in a few months croaks. His son, who is so homely that he has to lock a woman up in a room to make love to her, then tries to take Mary into camp. While he is mussing up the girl in the palace the lover gets in by the side entrance and gets busy with the Dauphin. She reaches the English court with her hair down, which was supposed to indicate that she had been no more than a sister to the dead king, and gets the horse laugh from the royal family. In the last scene the hero comes in at the right time and brings home the bacon.

This is really one of the best things of its *genre* The Usher has yet discovered.

PERSONAL

Sarony Co., N. Y.

PALMER.—Clara Palmer, the dancer selected by Lew Fields as successor to the late Lotta Faust in The Midnight Sons, has the straight comedy "bee." Miss Palmer asserts that her present engagement in The Deacon and the Lady at the New York Theatre is her last in musical comedy. If Miss Palmer is really serious in her determination to enter the comedy-without-music field the event will be truly disappointing to the patrons of musical comedy. No one doubts that Miss Palmer would be a success in a play without a musical environment, but one must ask why a person with Miss Palmer's voice and terpsichorean ability should want to hide thus two such possessions? In The Deacon and the Lady Miss Palmer is Marie Trouville, a Parisienne, with a charming French dialect, and she dances and sings with much spirit and grace.

KALICH.—Bertha Kalich opened her season in New Haven Oct. 6 in A Woman of To-day, by Samuel Shipman. The theme of the play is modern and the locale is American, two distinct departures for Madame Kalich since her introduction to the English speaking stage by Harrison Grey Fiske, who found her doing Yiddish drama at the Thalia Theatre on the Bowery. Madame Kalich's specialty is strong emotional roles. She has been seen in Monna Vanna, Therese Raquire, and Miriam Friedlander in The Kreutzer Sonata since her debut as an English-speaking actress. Under Mr. Fiske's management she also appeared in Percy Mackaye's poetical drama, Sappho and Phaon and in Marta of the Lowlands. In Yiddish Madame Kalich had done all the well-known heroines of the emotional drama as represented by Ibsen and Sudermann. Last Spring she appeared at the New Theatre in The Witch. Besides the Shipman play Madame Kalich will include in her repertoire this season two dramas from the German called Sold and Youth.

FAVERSHAM.—William Faversham's New York season will begin in December. During this engagement he will make two productions, The Faun, by Edward Knoblauch, author of The Shulamite, and The Cottage in the Air, and a Shakespearean production will be Mr. Faversham's contributions to the season's activities. A prolific press agent makes the startling statement that in The Faun Mr. Faversham will appear in the first half of the first act clad only in a loin cloth. This statement is rather startling, but it may be only the story of a press agent, after all.

HOPWOOD.—The illness of Avery Hopwood, author of Judy Forgot and co-author with Mrs. Mary Roberts Rhinehart of Seven Days, following so closely on the announcement of Mrs. Rhinehart's serious eye affection, suggests that in the midst of success there is unhappiness. Mr. Hopwood went to New Haven to be present at Marie Cahill's opening in Judy Forgot, and while there contracted a severe case of ptomaine poisoning from eating soft shell crabs. Accompanying the production to Providence, Mr. Hopwood gradually grew worse, and he finally was brought to New York, where he is now out of danger. Mrs. Rhinehart is now assured that she will not become totally blind as was at first feared. She sailed Saturday for Europe for special treatment.

IRWIN.—May Irwin came to town last week to begin rehearsals of Mrs. Jim, and immediately ran into trouble. Miss Irwin takes delight in presiding over the culinary department of her household and makes excellent coffee, so her friends say. Last Wednesday morning while making the Irwin brand of coffee, she spilled a quantity of boiling water over her right arm and side, thereby incapacitating the coffee arm. Thus have rehearsals of Mrs. Jim been delayed, proving the intimate relations between the artistic and the prosaic.

THE MATINEE GIRL

EDITH TALIAFERRO

THOSE first-nighters who saw the opening of the homely Wiggins story converted into a homely play, saw also a tableau not set down in the bill of the evening's entertainment, at the Republic Theatre.

Sitting well forward in a second-tier box a slendor young woman in a blue velvet gown and a cap of silver lace intently watched one figure on the stage. Her eyes never left off following the capering little figure with the dancing eyes and the radiant smile, and when the little figure wept the young woman in the box wept too, letting the tears fall unheeded and having no thought of shining nose or surreptitious powder puff.

The young woman was Mabel Taliaferro and the capering figure was her sister, Edith, newly raised to stardom. There is but slight resemblance between the sisters. Glimpses, now and then, of resemblance fled before one had fixed them in memory. "Each in her different way" has done her stage work as she saw it, and their methods are as different as their personalities.

An actress who had been in Shore Acres with Edith when she was a tumblesome tot playing that wordless part Mandy, says that Edith was nicknamed Topsy in those not remote days, because the accent of her parental South clung to her. Scolded for causing a wait in a scene while she romped with one of the Props, Edith tossed her head revealing dramatic fire at the same time as South as Mason and Dixon speech.

"Well, then, why didn't youse all call me?" she demanded.

That same dramatic force she revealed when at her sister's sixteenth birthday party she sulked and glowered as irefully as Achilles himself, because Mabel was six plus ten and was wearing her first long dress while Edith was only nine and still showed a long expanse of stocking.

She made her first dent in the hard surface of Broadway memory by her spirited playing of the child in the bridal scene with Clara Bloodgood in The Girl with Green Eyes, in which she showed the same desire to force her growth, and she was angry because she, too, could not be married.

The same actress who recalled Edith as the Topsy of "Why didn't youse all call me?" said the elder sister had always seemed to her a lily and the younger one a crimson carnation. The girl in the box and the other girl sending Rebecca so forcefully over the footlights suggested to me quite another figure, a figure of the pantry. Fair, frail Mabel seemed sugar and black-eyed, sturdy Edith sugar with spice added.

It is always pleasing to chronicle the arrival and advancement of players who have earned their success. So it is pleasant to record that William Morris and Jane Grey, who played country lovers well in Is Matrimony a Failure? are playing city husband and wife still better in The Concert. It is Mr. Morris's best work. Miss Grey's, too, unless while she was blushing unseen in stock there were greater achievements unrecorded. Leo Dietrichstein's caustic, almost cruel humor, sparkled in the new piece, and Janet Beecher's poise, distinction and refinement lent her the quiet authority of much older players.

Miss Beecher's story is one of frustrated ambitions in one direction amply compensated in another. She wanted to become an illustrator in black and white for the newspapers and magazines. She has become an illustrator in flesh and blood and voice and gesture for the playhouses.

The metropolis saw her first as Ida, one of the two Gibson Girl girls with Digby Bell in The Education of Mr. Pipp. She played the stepmother in the brief-lifed intruder, the Swedish servant in The Bachelor with Charles Cherry, and Helen Heyer in The Lottery Man with Cyril Scott.

John Emerson came back from a between acts sortie among the critics with this report: "The consensus of opinion of the Knockers' Club is Gr-m-n-n-z-o."

Monckton Hoffe, who wrote The Little Damozel, is a determined young dramatist, who went on the stage and became an indifferent actor in the course of learning stage technique as an aid in playwriting. An admirer of his tells me he is but twenty-three and that the Damozel is his first play.

This direction, striking the keynote of the work as he wants it done, the last act, reveals him in the light of an earnest optimist.

"The action must be taken lightly all through. It is morbid to think that people can't become ennobled without losing all their personal charm.

"There must be no suggestion that they have risen on stepping stones of their dead selves to higher things or any such unlikely contingency. The idea is rather to try to show that 'There is so much good in the worst of us' which is much more attractive. I have to mention this, as it is so important, and, on the other hand, impossible, to enforce very much in the dialogue."

Josephine Victor will have that always desirable post, the only woman in the company, in the new play, The Storm by Langdon McCormick. A woman always shines by contrast with a group of men. Maxine Elliott's loveliness was the more gemlike in her masculine setting in The Inferior Sex. Ida Conquest was the fairer and more feminine for her exclusively male background in The Wolf.

Miss Victor will have a passion unleashed part of the same quality as the role she originated in The Secret Orchard.

I saw Eva Davenport holding a bottle of milk to the lips of a new, red, squirming, protesting infant yesterday, and looking handsomer and happier than I have ever seen her look on the stage, also prouder.

"Its the greatest part I ever played, being grandmother," she said. "It makes one feel twenty years younger."

Margaret Wycherly, who plays Light in The Blue Bird, has a husband. A husband, too, who is not of that large order, the indifferent spouse. Which preface is necessary to an understanding of this note which the stage manager of the New Theatre received:

DEAR MR. PLATT:

Will you please take all possible care of Miss Wycherly? You can replace a standard, or even a drop scene, but a good and amiable wife, one with an even temper and without the habit of talking back, is not easily replaced.

BAYARD VEILLER.

THE MATINEE GIRL.

ALICE YORK.

Chicago has so completely taken Alice York to itself that it is doubtful whether that young lady will get to New York this season. In The Flirting Princess and They Loved a Lassie, both Chicago productions, Miss York was cast in important roles, but she did not accompany either play on the road. At present Miss York is a member of The Sweetest Girl in Paris company which is making a remarkable record in Chicago.

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DR. ARNOLD GENTHE

THE DEVELOPMENT OF COLOR PHOTOGRAPHY IN LANDSCAPE AND PORTRAIT WORK.

The Chromatic Camera—The Character of This Artist's Studies—His Studio in California—His Opinion of the Performances of Antigone and The Blue Bird.

DR. ARNOLD GENTHE

Dr. Arnold Genthe, the color photographer, is of interest to the theatrical profession chiefly because of his remarkable studies of well-known actresses. His success in this realm of art has come as the result of painstaking investigations and careful improvements upon the process first used by "a Frenchman with the appropriate name of Lumière."

"It is such a satisfaction to record color as our peaceful eye sees it," said Dr. Genthe at the Hotel Brevoort, "that I have devoted my time to experimenting with the camera. I wanted to make pictures that would not shock my painter friends. Consequently, it was a satisfaction to me to be able to interest Maxfield Parrish in my work, because in my opinion he has the most sensitive eye in America for color."

After seeing some of Dr. Genthe's films exhibited by a stereopticon, one might almost have guessed such an estimate of Maxfield Parrish, because his landscapes indicate a fondness for rich yellows, blues, and greens. Even his gray days have a mellow warmth that is expressive of Dr. Genthe's appreciation for sunshine. The photographer is a tall, lithe man of striking appearance. His curly hair, Roman nose, sharp lips, pronounced chin, alert eyes, and out-of-door complexion all indicate a firm character, which is rendered wholly engaging by his deferential manner.

"My studio is at Montery, Cal.," added the Doctor, "a section which is inexhaustible for landscape work. I have some pictures of fields of Spring flowers that are like Persian rugs. Then the dark green cypress silhouetted against the blue ocean are harmonies of vivid color." He showed some of these pictures: flat, spreading trees leaning out over azure plains of water, waves curling in white smoke against golden-brown rocks, sloping meads barred with pale blue and brilliant orange blossoms.

"Portrait work is not less absorbing than landscape, although the composition is more limited. Twelve years ago, my picture of Nance O'Neill first attracted attention. Miss O'Neill at that time was not famous—nor was I." The Doctor laughed. "Since then I have photographed Julia Marlowe, Mrs. Pat Campbell, Mrs. Fiske, Margaret Anglin as Antigone, and others."

"The Antigone at Berkeley was a wonderful performance because of the acting and because of the exceptional surroundings. I once participated in a Greek play; but as it was given in Greek, it was largely a philological exercise. The evening at Berkeley was chiefly wonderful because of its absolute lack of modernity.

"The most notable play that I have seen in New York is The Blue Bird. Although my critical eye was conscious of the justness of light values, I was never conscious of the mechanical effects." It was notable that applause at the New Theatre always started in the balcony and moved toward the orchestra; that fact may aid prospective patrons in picking their seats if they wish to enjoy the scenic effects unreservedly. "The dance of the hours was the epitone of grace, and the posing of Water was a visual liquefaction. Much may be said of the audience if, as Oscar Wilde said, a critic should censure or commend them for their mental attitude. He would have considered the audience at the New Theatre quite satisfactory."

THE LONDON STAGE

SOME SUGGESTIONS OF GREATER ACTIVITY IN THE THEATRES OF THE BRITISH METROPOLIS.

The Chocolate Soldier—Sarah Bernhardt—Louis N. Parker Writing a Play on Beaconsfield for George Arliss—The Man from the Sea—The Little Theatre—A Bolt from the Blue—Hammerstein and Others.

Copyright Elliott and Fry, London, Eng.

L. N. PARKER.

(*Special Correspondence of* THE MIRROR.)

LONDON, Oct. 1.—The Chocolate Soldier has marched into the citadel and has erected a triumphal arch. He is so firmly established that F. C. Whitney, the American producer, has returned to his own side of the Atlantic. Everybody knows the Chocolate Soldier waltz, for within a week after its opening on Sept. 17, seventy band masters had applied for permission to play the music. The Chocolate Soldier of Strauss is not The Chocolate Soldier of Shaw. Naturally, but no one suffers inextinguishable grief because of this—with all due regard for Mr. Shaw's feelings. Mr. Workman plays the soldier delightfully and Constance Dreever sings the waltz song as it should be sung. Adrienne Augard and Elsie Spain are the other principals.

Two days later, an entranced public listened to Sarah Bernhardt on the music-hall stage. She appeared at the Coliseum in the second act of L'Aiglon, for the consideration of £1,000 per week. Although this is not the most striking excerpt that Mme. Bernhardt could have chosen, she received an additional reward of distinguished attention from her audience and ecstatic applause. Hers is a name to conjure with—and deservedly so. Her impersonation of the pitiful little Duc de Reichstadt, striving punily to live up to his father's fame and failing before an inexorable fate, touches one's imagination and sympathy.

Madame Bernhardt is to appear some day as Mephistopheles in Edmond Rostand's arrangement of Faust. Previously she will tour the United States in Hamlet, Gringoire, La Tosca, La Dame aux Camélias, Fédora, La Sorcière, Les Bouffons, La Beffa, and Le Bois Sacré. As Charles Frohman has the American rights to Chantecler, Madame Bernhardt will not be allowed to speak a line of that play. Comparisons might be odious.

Louis N. Parker, who arranged the English version of Chantecler for Maude Adams, is writing a play for George Arliss. Benjamin Disraeli is the central figure of the drama, a man so picturesque and so unusual that he was bound to appear on the stage some day. George Arliss has a histrionic reputation that indicates an ability to realise Lord Beaconsfield. Mr. Parker, now on a tour in Switzerland in search of the foundation of health, announces that he will henceforth be a playwright, not a producer of pageants. He will be a real loss to the spectacular stage.

At the Queen's Theatre, Robert Loraine returned in triumph from the clouds. The semi-official rumor is flying that Mr. Loraine will return permanently to the clouds after the run of The Man from the Sea. That apparently will not be for some time, as the play was excellently received—better than it deserved, in fact. Although the play is interesting, William Locke could have preached his theme better in a novel. Jan Redlander, returning to his old home, falls freshly in love with his childhood sweetheart, now Mrs Lee. In her friend, Mrs. Averill, Jan recognises the wife of a rascal who is in an Australian prison. Mrs. Lee, finding this out, thinks it necessary to make public the fact that Mrs. Averill can, from the nature of things, not be legally married to Dr. Averill. To dissuade her, Jan pretends to have a wife in an asylum. When the matter is thus brought home to her, Mrs. Lee relents. The Australian husband dies, and the fictitious wife is annihilated, and it all ends happily enough. Mr. Loraine is capably supported by Nina Boucicault, Beryl Faber, and Vane Tempest.

George Graves, the comedian, is appearing on the variety stage in a sketch with Constance Hyem, Dorothy Monkham, and J. B. Gordon. He does a little crystal-gazing in order to win an unrelenting parent's consent to his suit.

Melodrama is winging back into popular favor. The Britannia Theatre has returned to the dramatic fold, leaving variety to spice some other stage. Doubtless the lightnings will flash, the blood will flow, and the villain will tread the shadow of his quarry with renewed energy, until we have appeased our elemental appetites. Then we shall flock to some other booth in the fair.

Mrs. William E. Corey, formerly Mabel Gilman, is devoting her energies to forwarding the plans for the Memorial Shakespeare fund. She is apparently high in the council with the Hon. Mrs. Alfred Lyttelton, for she has left Aristophanes to the care of Gertrude Kingston, in order to enroll her name among the social elect who are disciples of the Avon school. Miss Kingston, however, has a competent cast for her Little Theatre. It includes Dorothy Minto, Guy Rathbone, and Margaret Watson, who can manage art for art's sake.

A Bolt from the Blue has bolted from the stage of the Duke of York's Theatre. It has been tried, and found wanting. At least, three weeks was sufficient to satisfy the producer, Charles Frohman. He has withdrawn it to rehearse W. Somerset Maugham's new play, Landed Gentry, which will soon receive its première.

D'Arcy of the Guards, produced on Sept. 27, is not likely to have a long round of duty, although it is lavishly mounted and costumed. George Alexander, of course, knows too much about acting to let the drama fall flat, and Evelyn Dalroy was a pretty rebel. Margery Maude and J. H. Barnes gave capable support. The play, however, does not present the Revolution in a light that pleases British audiences.

Evelyn Millard at the New Theatre has achieved a well-deserved success in Young Fernald, a sprightly romantic comedy by E. G. Sutherland and B. M. Dix. Miss Millard played the part of the lovely stenographer who overcame the hero's aversion to women. Norman McKinnel, the hero, was delightful.

Hall Caine's attempt at melodrama, The Bishop's Son, was considerably less successful at the Garrick. Mr. Caine's muse needs medical attendance; she has not inspired him lately with anything that would encourage most writers to continue the acquaintance. Bransley Williams played the leading part.

Oscar Hammerstein is in our midst, prepared to erect an opera house at a cost of a million and a half. Mr. Beecham and the Syndicate are beginning to gaze apprehensively into their tea-cups, for they know what happened in New York when the competition lifted salaries, and they fear what the future may bring forth in London if a small dark man crosses their path. To all appearances, Mr. Hammerstein means business.

JASPER.

A VANITY OF WORDS.

THE TRAGEDY OF HAMLET, by Henry Frank. Sherman, French and Company, Boston, 1910. Price $1.50.

In his psychological study, Henry Frank has added 320 pages to the Shakespeareana already extant. Part of it is fresh, part of it is stale. Mr. Frank is so careful to explain his ideas that he fairly snows words upon his subject; he manages to make his meaning clear to anyone who will wade through the drifts of tantology and prolixity. Everything that he has to say could be forcibly contained in twenty pages; the added three hundred are wearisome.

Agreeing with all other commentators, Mr. Frank contends that Shakespeare introduces the ghost to indicate the working of Hamlet's mind; this is too trite to discuss. The author adds that the ghost intimates "the delicate law that underlies the phenomenon of ethereal apparitions"—whatever that may mean. Apparently "the delicate law" is the ability of a diseased mind to project its visions outside itself.

Mr. Frank spends a good deal of time hunting for keys to various things. In "the melancholic phase of Hamlet's character" he discerns the key to Hamlet's later insanity, although he takes an unconscionable length of time to say so. For he plausibly makes Hamlet out to be a monomaniac, thrown into paroxysms of insane anger by the appearance or even the mention of the king, but sane absolutely on all other topics. Chapter five devoted to this theory, is entertaining to read.

In his meditations on mortality, Mr. Frank concludes that Hamlet did not commit suicide because he was afraid to die. Later, in another chapter that is worth meditating upon, the author submits the proposition that Hamlet did not kill the king because he did not wish to cause further grief to his mother, to whom Hamlet was reconciled. This contention is borne out by the fact that the king's death follows immediately after the queen's poisoning.

Ophelia died, Mr. Frank thinks, because she is a tragic heroine, and he makes the further discovery that the heroine of the jovial comedies do not suffer death. Moreover, only the tragic heroine loved deeply; the author cites Portia and Miranda as lukewarm lovers, and discreetly fails to mention Imogen at all.

He analyzes the four main characters without epoch-making results, and indulges in some rhapsodical rhetoric anent the study of Shakespeare. Such study, Mr. Frank says is good for the vocabulary; the commentator himself is indisputable proof of his hypothesis. In this respect, he has studied his master not wisely but well. If Mr. Frank would dig his half-dozen ideas from beneath the avalanche of verbiage and drag them out into view, he would be making a real contribution to the ponderous mass of literature that has accumulated about Shakespeare's name.

THEATRE LIFE IN PARIS REVIVING

ENORMOUS PROFITS TO MANAGERS AND AUTHORS DURING LAST SEASON.

L'Enfant de l'Amour, with a Famous Cast, to Succeed Chantecler—Other Plays in Prospect, One by Baron Rothschild, the Millionaire Physician—Will Le Bargy Remain with the Comedie-Francaise?—He May Join Bernhardt in Management.

(*Special Correspondence of* THE MIRROR.)

PARIS, Sept. 27.—A table of returns for Parisian theatres during the last sixty years show that Paris managers, despite the divine right of their kind to grumble, have very little about which to find fault. The total receipts for last year reached the highest amount on record, more than $10,280,000, or more than sixteen times the total for 1850. So much for managers' gross receipts.

Authors' net royalties increased, of course, proportionately, as, owing to the contracts signed with all theatres by the Society of Dramatic Authors and Composers, they are calculated on a minimum basis of 10 per cent. of the gross takings. Last year authors' royalties on plays in Paris reached $1,200,000. Of course they were very unequally divided. Seven or eight dramatists pocketed from $20,000 to $30,000, twenty-five from $10,000 to $20,000, twenty-five from $5,000 to $10,000, twenty-five from $2,000 to $4,000, and all the rest from $100 to $1,000. Thus, about fifty-eight authors make more than $5,000 a year, but hundreds of others cannot earn a livelihood.

Barrasford's Paris Alhambra, newly decorated, has just reopened. The bill includes Vasco, instrumentalist; the Willie brothers, equilibrists; Ansonia Trio, in feats of strength; Theo Carlys and his trained dogs, and Odette Valery, classic dancer.

"La Belle" Otero, as a charmingly coquettish and slender young prince, is the head-liner at the Folies Bergere. The prince is an arab and, with a great diamond tiara blazing in the red turban and ropes of brilliants and pearls hung about the suit, the Spanish dancer is very handsome.

Rosie-Josefa, successors to the Siamese Twins, are at the Olympia and the press agent is busy. A baby is produced that is said to belong to either Rosie or Josefa. A person who purports to be the man in the case announces that he is willing to marry, and thus make life's path easier for the child, but for the fact that in marrying either of the twins he is afraid he would be committing bigamy.

When Chantecler has crowed at the Porte St. Martin for the last time L'Enfant de l'Amour, by Alfred Capus, will be put on. The cast includes Guitry and Rejane, Jean Coquelin and Henri Brule. Everybody knows Rejane and Guitry, of course. Jean Coquelin is the son of his distinguished father and Andre Brule is the pet of Parisian boudoirs.

Georges Porto-Rico's Le Vieil Homme is to be given at the Renaissance. Presumably Abel Tarride will be the Original Man and Madame Simone will have the leading woman's part.

The Vaudeville is to have an attractive programme soon. Baron Henri de Rothschild, the millionaire doctor, has written another play, appropriately labelled Croesus, which is to be produced. His earlier effort, La Rampe, given at the Gymnase, was extraordinarily successful. Henri Bernstein, author of Samson and of The Thief, is to be on the bill later.

M. Prud'hon of the Comedie-Francaise, gives these details of productions in preparation for the coming season:

The first novelty is a piece by Adolphe Aderer and Armand Ephraim. This will be followed by a four-act play by Pierre Wolff, which is yet without a title. Le Bargy and Madame Bartet are to appear in the next production, which will Apres Moi, by Henri Bernstein. Then there will be a play in verse, Le Menage de Moliere, by Maurice Donnay. In this Le Bargy is to appear as Moliere. Finally we shall have Cher Maitre, a comedy by Ferdnand Vanderem, in which deFeraudy takes the leading part. There will also be, of course, one of two revivals.

On being asked whether Le Bargy had decided to remain with the Comedie-Francaise, M. Prud'hon smiled and said he was speaking only of "probabilities," but that they would very likely come true. Le Bargy, by the way, has just been in Berlin to see a performance of Goethe's Faust at the Deutsches Theatre. He has announced definitely his intention of joining with Bernhardt in the management of her theatre and he purposes to introduce a foreign play to the French public every year. Edmond Rostand, author of Chantecler, has undertaken the translation of Goethe's Faust, which will probably be the first of Le Bargy's foreign productions.

Madame Rejane's appearance in La Passerelle attracted a full house to the Kursaal, in Interlaken a few nights ago. It was the first appearance of a genuine theatrical star at Interlaken.

Report says that Abel Tarride and Martha Regnier are not to divorce after all. The one is the director of the Renaissance and the other is his wife and, until recently, his leading lady. The public had no suspicion that anything was wrong until a play was produced without the wife. However, the two have been together again on provincial tours and it is supposed that their differences have been patched.

SHELL.

THEY LIKE "THE MIRROR."

K. C. Tapley, St. John, N. B.: "The steady improvement in the general appearance and contents of THE MIRROR is the cause of much favorable comment here."

Comedy and Musical Comedy Dominate the Latest Productions

EARLY PUBLICATION.

The occurrence of a holiday (Columbus Day) made necessary the publication of this number of THE MIRROR *on Tuesday instead of on Wednesday.*

Belasco—The Concert.

Comedy in three acts, by Herman Bahr. American version by Leo Ditrichstein. Produced on Oct. 4 by David Belasco.

Gabor Arany	Leo Ditrichstein
Dr. Dallas	William Morris
McGinnis	John W. Cope
Helen Arany	Janet Beecher
Flora Dallas	Jane Grey
Eva Wharton	Alice Leal Pollock
Mrs. McGinnis	Belle Theodore
Miss Merk	Catherine Proctor
Fanny Martin	Edith Cartwright
Claire Flower	Margaret Bloodgood
Natalie Moncrief	Adelaide Barrett
Edith Gordon	Cora Witherspoon
Georgine Roland	Elsie Glynn
Laura Sage	Edna Grimn
Mrs. Lennon-Roch	Kathryn Tyndall
Mrs. Chatfield	Mary Johnson

The Concert is a combination of scenes from The Butterfly, a clever comedy in which Lillian Russell was appearing four years ago, from Candida, and from The Upstart, a comedy that arrived on Broadway in the dark of the moon. As The Concert was originally composed in German, the author can hardly be charged with plagiarism.

The inciting incident is frankly nasty. Gabor Arany, a musical matinee idol, induces one of his pupils, Mrs. Dallas, to accompany him to his lodge in the Catskills. Mrs. Arany and Dr. Dallas, following the musician on his "concert" trip—as he is pleased to call it—pretend that they are also in love and are ready to dissolve the old marital bonds in order to exchange partners. The ruse works. Flora Dallas discovers that the wife of a genius treads no flowery path of ease, and Gabor discovers that Helen is necessary to his comfort; as they cut the comedy before it turns to tragedy.

With such a series of situations, opportunities for suggestive lines fairly jump at the author; and German playwrights have not acquired any reputation for timidity in this respect. Leo Ditrichstein in his very clever adaptation has not eliminated the seasoning, and the first half of the comedy is continually shaking a foot over the dead line. The first act, where it is not *risqué*, is silly. Leo Ditrichstein himself is the only one that saves it. The rest of the play, beginning with Helen's arrival at the lodge, mounts through a succession of excellent comic scenes to a logical though conventional denouement.

If a spectator is in a careless, indulgent mood, he will enjoy the conclusion, but a fastidious or Puritan mind will not overlook the fact that Gabor's punishment is negligible beside his delinquency. Behind the excuse that a genius must feed his flame of inspiration with brands of indiscriminate amours, Gabor blandly intrenches himself, and no one can get a shot over the barricade. His fortress is as flimsy as it is ancient. On such premises, anyone with sufficient conceit could justify his utmost atrocities. For fourteen years Mrs. Arany complacently accepted this version of the seventh commandment; she was alarmed into action only when Dr. Dallas advanced the hypothesis that a husband with his wife's happiness at heart would legally and voluntarily relinquish her to his successor. This hypothesis, the identical theme of The Upstart, is proved by both plays to be effectual in reconciling a disaffected wife. Thanks to fully half the German comedies that ever came to New York, we have learned another remedy for incipient domestic separation—jealousy. Contrive to prick wavering love with jealousy, and it returns at a gallop.

Leo Ditrichstein created a logical, realistic, friendly, selfish, shifty Gabor Arany, quite aware of his faults, and quite impervious to suggestions. He skillfully evades the consequences of his misdeeds, and leaves others to bear the brunt of the trouble. Peevish and sunny by turns, unreasonable and radiant, Gabor Arany is a histrionic triumph, but not an admirable character.

John W. Cope interpreted McGinnis with genuine Irish drollery, funny because it was apparently unconscious. The very tones of his voice would make the corners of your mouth curve upward. William Morris suffers in comparison with Mr. Ditrichstein and Mr. Cope, although his performance was commendable.

Janet Beecher has an equal command over comedy and pathos. She plays with delightful sincerity, assurance, and ease. Jane Grey makes the absurd role of Flora Dallas almost possible—no small task. It might, however, be well for her to look up the accent in the word exquisite.

The rest of the cast are bad or indifferent. Fortunately they have very little to do. The staging is in the usual faultless Belasco style.

Broadway—Judy Forgot.

Musical comedy in a prologue and two acts. Book and lyrics by Avery Hopwood, music by Silvio Hein. Produced on Oct. 6, by Daniel V. Arthur.

Freddie Evans	Arthur Stanford
Judy Evans	Marie Cahill
Elsa	Anna Ford
Francois	H. P. Woodley
Dr. Kuno Lauberschelmer	James B. Carson
Trixie Stole	Truly Shattuck
Dickie Stole	Joseph Santley
John Mugg	Bert Baker
Rosa	Ethel Johnson
Betty James	Hazel Kingdon
Virginia Ellwood	Emilia Bernabo
Dorothy Lewis	Evelyn Grahame-Smith
Fanny DeKalb	Anna Hoffman

After quarreling with her husband, Judy Evans was involved in a railroad wreck from which she emerged with all her personal effects except her suitcase and her memory—not a bad record, if one considers what wrecks can do. Judy, however, acquired the hand baggage of Mrs. Dickie Stole, recently Trixie Gale of the Parisian stage. As Dickie was trying to keep his newly wedded wife out of sight of his pursuing uncle, Judy had no difficulty in establishing her identity as Mrs. Stole, because Dickie did not dare contradict her. Only a shock could restore Judy's memory, and she was not easily shocked. Dickie accomplished it, however, by running their automobile into a tree. Judy's memory returned from its vacation, her husband sued for pardon, Dickie's uncle relented, and everybody was more or less satisfied.

Avery Hopwood, after lighting on a branch that is not densely populated by librettists, has chosen to neglect the best possibilities of his plot in order to expand the nonsensical frills. These trivial trimmings amuse while they last, but they don't last long, being hurried into one's mental ragbag by the wear and tear of the comedy. The dramatic school graduation, Trixie Gale's press notices, the monologues in the box at the opera and in the audience at the play, and the society circus are strung along the thread of the plot without rhyme or reason, but with a great deal of waggery. Although Mr. Hopwood has deliberately abandoned any attempt to storm the heights, he has written some notable lyrics and some hyperbolically absurd lines.

The music, tuneful and airy from beginning to end, is not distinctive. Its lack of individuality continually makes one ask himself, "Where have I heard that tune before?" That is really the dominant trait of every American art at the present moment. Our sculptors, musicians and poets are learning how to polish their work, but they aren't contributing anything really fresh and splendid.

The cast of Judy Forgot does not contain a single voice of genuine merit; the soloists are thin, squeeky, rough, weak, or limited to small range, and even the chorus rasps. This is not saying that the songs were not enjoyable, for the very qualities which unmask any pretension, give the audience an agreeable sense of humorous familiarity; they place the singers on a level with the audience. The most musicianly song, so far as execution is concerned, was "My Toreador," by Truly Shattuck; the most rousing chorus was "My Soldier Boy"; the prettiest, considering illumination, posing and other extrinsic additions, was Arthur Stanford's "Give Me All the Flowers."

Of course, Marie Cahill is amusing. She chatters on and on and on, while her audience goes into hysterics. They don't always know what she is talking about, but they know it is funny—or would be, if they could hear it. Her resourcefulness, moreover, knows no bounds; her wee suitcase yields up two complete and gorgeous gowns, not to mention hats and furs to match. Nor are they built on the economical dimensions of Trixie Gale's robes, "formerly ten yards to a dress, but now ten dresses to a yard."

Miss Cahill dims the lustre of any other comedians, but Joseph Santley, the debonair and nimble, flits through his dances without a rival in sight. As Miss Cahill is talking or Mr. Santley is dancing most of the time, the patrons of Judy Forgot don't have many dull moments. Any leisure may be profitably occupied by looking at the scenery, which is remarkably pretty. The great thing about the production is that the spectator is through with it when the curtain falls; there isn't a vestige of sense to carry into the street.

New York—The Deacon and the Lady.

Musical comedy in two acts, dialogue and lyrics by George Totten Smith, music by Alfred E. Aarons. Produced Oct. 4. (Alfred E. Aarons and Louis F. Werba for the Werba Amusement Company, managers.)

Deacon Flood	Harry Kelly
Jack Flood	Fletcher Norton
Jupiter P. Slick	Ed. Wynn
Hon. Charles Chetwynne	P. O'Malley Jennings
Jim Gruff	W. W. Black
Head Waiter	C. G. Staples
First Waiter	George Faust
Second Waiter	Milton Silbe
Marie Trouville	Clara Palmer
Mrs. Hunter Grey	Dorothy Homer
Millicent Grey	Eva Fallon
May Flood	Madelyn Marshall
Meg	Mayme Gehrue
Flower Girl	Helen Mooney
Autograph Girl	Irene Messenger

The greatest fault with The Deacon and the Lady is its lack of coherence. The story or plot, which concerns the endeavor of Jim Gruff and Marie Trouville to secure a valuable piece of property in Montana from Deacon Flood for a mere song, could have been made the back-bone of a compact musical comedy, but no effort seems to have been made to associate the story and the score. Songs and dances, in themselves usually agreeable, follow each other disconnectedly like the various acts of a vaudeville bill.

Mayme Gehrue's eccentric line of dances fills in very pleasingly the intervals during which the plot goes on vacation, and Clara Palmer's French effect in songs and steps, which are not dragged in so unwarrantedly as are Miss Gehrue's offerings, is agreeable. Fletcher Norton, as Jack Flood, the deacon's son, who knows the value of his father's property in Montana and saves the old man from signing it away for practically nothing, with Eva Fallon, a little girl with a big voice, make as good-looking, youthful, and lively a pair of juveniles as have been on Broadway this season. Both Mr. Fletcher and Miss Fallon have excellent singing voices. Ed. Wynn, recently recruited from vaudeville, finds even greater favor in musical comedy than in variety in his well-known nonsensical specialties. He acts as a foil for Harry Kelly, of whom there is altogether too little. Mr. Kelly's deacon is typical of that almost extinct New England product. He is not the dignified individual of his home town who "lets out" when he gets to the city. In other words he is not the ministerial stage hypocrite. One cannot tell wherein lies the reason that one laughs at Mr. Kelly. He is exceedingly droll, but never lets his audience know in what way. With Madelyn Marshall as May Flood, his daughter, a clever bit of comedy work, and with Ed. Wynn, Mr. Kelly almost redeems the useless book. The music, although pretty and plentiful, could not bring through to success the disjointed story.

At Other Playhouses.

ACADEMY OF MUSIC.—The stock company gave an acceptable production of The Prisoner of Zenda last week. The bill this week is The Crisis.

PLAZA.—The Vale Stock company, headed by Louise Vale, offered St. Elmo as last week's attraction. This week, Girls.

CIRCLE.—B. C. Whitney's production of The Chocolate Soldier, the first attraction of the season under the combination policy of the Circle, was much in favor last week. It is succeeded this week by H. W. Savage's production of Madame X, direct from the Lyric Theatre.

CITY.—Denman Thompson's two weeks' engagement at the City Theatre was one of the big events of that theatre's second season. This week, Arsène Lupin, with many of the original cast, are pleasing downtown theatregoers.

GRAND OPERA HOUSE.—William H. Crane in Father and the Boys drew large audiences to the Grand Opera House last week. Is Matrimony a Failure? holds sway this week.

GARRICK.—Henrietta Crosman ended her engagement at this theatre in Anti-Matrimony Saturday night. Miss Crosman will appear again in New York at the Grand Opera House for two weeks in the same play before closing her season in that vehicle. It is rumored that Miss Crosman will begin work immediately on The Duchess of Suds, by Miriam Michelson. The next attraction at the Garrick will be Kyrle Bellew in The Scandal. The house is dark this week.

BIJOU.—My Man failed to make a go at the Bijou and closed Saturday night. The Bijou is dark this week. The next attraction will be A. H. Woods' production of William Hurlbut's New York.

WEST END.—Cyril Scott as Jack Wright The Lottery Man appeared last week at the West End Theatre. This clever comedy pleased the audience in every particular and found a hearty welcome. Noticeably excellent in the cast were Jennie Dickinson, Louise Galloway and Bertha Bartlett. Helen Lowell in her inimitable presentation of Lizzie was as funny as ever. This week, Fritzi Scheff in The Mikado.

MATINEE OPERA.

Victor Maurel will give a season of matinee grand opera at the New Amsterdam Theatre, beginning Jan. 9 and extending till the last of April. Three performances a week, of which two will be open to subscription, will be given. Sunday concerts will be given also. The operas will be sung in English, French, and Italian. The English will predominate. The opening opera will be Verdi's Falstaff in English, with Mr. Maurel in the cast. Other operas in English will be The Tales of Hoffman, Thais, Le Jongleur de Notre Dame by Massenet, Le Tableau Parlant by Gretry, and a new opera by Saint-Saëns, Daphne, a German opera, will be given. Aphrodite and The Polish Jew, both by Camille Erlanger, and Glück's Armide will be sung in French. Don Juan and Aida will be sung in Italian. For the last two Mr. Maurel promises two new stars.

NEILSON-TERRY ENGAGEMENT.

Julia Neilson and Fred Terry, with their entire New Theatre, London, company, will sail from England to-day for New York. By arrangement with Klaw and Erlanger, Miss Neilson and Mr. Terry will begin a limited engagement at the Knickerbocker Theatre, Monday evening, Oct. 24, presenting The Scarlet Pimpernel, a comedy drama by Baroness Orczy and Montague Barstown, in which they have been appearing in London during the past five years.

LORAINE—LOHR.

From London comes the announcement of the marriage engagement of Robert Loraine and Marie Lohr. Mr. Loraine's last appearance in this country was in Bernard Shaw's Man and Superman. Miss Lohr is a London favorite. She is but twenty years old. Mr. Loraine is now appearing in London in The Man from the Sea.

HENRIETTA CROSMAN, COMEDIENNE

REALITIES AND IDEALITIES AT THE GARRICK THEATRE AFTER THE MATINEE.

Behind the Scenes—The Vanderbilt Cup Race—The Star Room—Anti-Matrimony versus Bedrabbled Drama—Comedy with a Mission—Percy MacKaye—Holidays and Indolence—Journalistic Criticism—The Future of the Stage—To the Rising Generations—Curtain.

White, N. Y.

HENRIETTA CROSMAN

The world behind the scenes always exercises a strange fascination over visitors from the realm on the other side of the footlights. Why shouldn't it? The instant one crosses the threshhold of the stage door, he enters the land of make believe where nothing is what it seems to be and one need never be surprised by anything that happens. While waiting to be presented to Henrietta Crosman at the Garrick Theatre, the caller can look out from the harbor of a big wicker chair over the landscape of this strange country. Trunks, boxes and chests, containing treasures from the Orient, no doubt, back up against the walls; above them hang bulletin boards, calendars, coils of hose and rope and wire, a clock, a slate, and plenty of other explicable and inexplicable things. A rubber mat leads across the floor as if it knew exactly where it is going; a piano swathed in a dingy cover peers from the shadow of stairs that squirm vaguely aloft.

For a while after the matinee, there is plenty of movement before dim quiet settles over the domain. Men hasten in and out, giving and executing orders, flourishing brooms industriously, and tampering with the switch board. The members of the cast, returned to their normal or abnormal state—one can hardly say which—straggle out to meet impatient friends, and the door keeper settles down to a game of solitaire in his diminutive office.

Before he has won his money away from himself, the summons comes from Miss Crosman. You pass through the State of Massachusetts directly behind the curtain, land in New York again, and mount the narrow stairway that climbs along the wall to the star room. Here in an atmosphere of stage perfumery, Miss Crosman lounges at ease after the matinee.

It takes a good deal of a Stoic to face an interrogatory stranger imperturbed, when by all the laws of equity one is entitled to a rest. Perhaps, too, the actress had been worrying about her family. "Mr. Campbell and my son got up in the middle of the night to go out to the Vanderbilt Cup race," she said, "and they are worn out." Although Mr. Campbell disclaimed the state of complete exhaustion, his wife exercised the motherly privilege of not being fully convinced. She has no sympathy with perilous pleasures. "I don't see why anybody wants to pay five hundred dollars for a chance to get killed or to finish some innocent bystander." This same query has occurred to others. Mrs. Campbell will have to content herself for the present with the trite explanation that there is no accounting for tastes.

Although at first the actress felt sure her words could not interest the public, she soon relented. Obviously anybody who lives in an irregularly shaped little room with shelves and shelves of slippers, with a big mirror rimmed by dazzling lights and based on a ledge of cosmetics, with walls hidden by fluffy clothes and chintz curtains, with two chairs and a trunk almost disputing the floor space—obviously, such a one is interesting even before she speaks.

"I am producing Anti-Matrimony because I dislike Ibsen." Miss Crosman rested her elbow on the chair, and her cheek on her hand. "He did'nt write the sort of literature that the world needs. If disagreeable things exist in characters and morals, so do sewers and filth exist. Ibsen turned out beautiful dramas technically. Well, we can build ornamental sewers. But they are unpleasant and unnecessary. When you have a tooth pulled, you don't consider it a thing to discuss with any publicity. To dwell on pain is morbid."

This is the old, old question in art. Can drama trail her skirts through musty pathological corridors and emerge spotless? Everyone admits that evil is of necessity a subject for artistic treatment, but everyone recognises the difference between the sodden horror of ghosts and the "purgation through pity and fear" of Lear. The drama without a ray of sunshine can doubtless assume a realistic appearance, but Miss Crosman insists that this appearance is merely superficial and that it is a base travesty on the genuine meaning of life. She is enough of an optimist to recoil instinctively from such spectres as Ibsen has chosen to conjure out of the gloom.

"I am a comedienne," continued Miss Crosman, "because I like things that are cheerful, happy, pure, and good. Pretty music and a clever ballet please me. There is a good deal of the kid in me." She nodded her head. The yellow ringlets looked as if they wanted to dance, but hairpins are as inexorable at times as the laws of the Medes and the Persians. "When I see a play, I want it to be simple and stirring. Melodrama like Jimmy Valentine touches me when it is sincerely done. Although it may not be the highest art, you can see where it is a success. The wholesome appeal to all the good that is in you, rouses its just answer. That is what makes a play popular. The public like the good and they like the bad. They don't stop to discriminate when the play strikes the chord that makes them vibrate sympathetically. As an actress with the good of the stage at heart, I want the public to learn to like the good only, to see the difference between good and bad, and to shun the bad without stopping to hesitate."

Paradoxically enough, Miss Crosman takes comedy seriously. One doesn't often think of a comedian as a purveyor of didactic drama, but this actress has fashioned her ideals into a practical vademecum. She carries her aspirations in one hand so they are ever with her; she doesn't leave them to gather dust on the shelf. Gentlemen who have recorded cynical observations from time to time upon the subject of public and private morals, may be ready to assure Miss Crosman that she has undertaken a thankless and a superhuman task, but the sablest pessimism is unlikely to daunt this crusader. You can read determination in her blue eyes and in the corners of her mouth; they would never admit defeat.

"I told Mr. Campbell that Anti-Matrimony ought to be produced, whatever its fate. Percy MacKaye's work is always clever; Jean d'Arc was beautiful, and Mater exquisite. In this play of mine, it is a pleasure to speak the lines, because they are informed with the spirit of literature. My part is no more important than the rest, but although it is not a typical star play, I wanted to produce it because it stands on the right ground. So, Anti-Matrimony has been playing since last Spring, except for three weeks of vacation.

"I hate holidays unless I have some definite occupation," continued Miss Crosman. Even when she sits in a pink and white kimono in an easy chair, Miss Crosman does not loll. Her nervous system is too dynamic for relaxation. "I can rehearse all day and all night, I can be carpenter, electrician, manager, messenger boy, and cast simultaneously, but I can't idle away my time."

Unless Mrs. Campbell was exaggerating, this is really too bad, because the luxury of squandering a few golden minutes that will never return from the past, conveys a sensation that soothes every nerve, caresses every muscle, and refreshes every tissue. For the man who has mastered the art of idling, the world swims in a golden vapor and smiles from every window. Laziness dedicated to renewing the mind or the body is quite as commendable as intelligent charity; in fact, it is the same thing. This heterodox doctrine forms no part of Miss Crosman's religion; she adheres strictly to Longfellow's admonition:

"Let us then be up and doing."

"At Lake Tahoe, on the border between California and Nevada, I had three weeks of hard work at pleasure with the children. We were in the saddle, or in the lake, or on the lake all day long. There are no bugs nor bumpy beasts at Tahoe; only chattering chipmunks. Nature did all she could to make the place attractive, and we did the rest for ourselves." It isn't at all difficult to picture Mistress Nell Gwynne scouring the wild and woolly slopes of the Rockies, to the orchestral accompaniment of "Pony Boy." "I love the country, and it is no bore when there is something to do."

Miss Crosman retains this juvenile spirit in another way. "Although I am an actress, I still like to go to the theatre as a spectator, for I don't drop off the illusion created by the line of footlights. I like to forget that I am in a theatre. When actors make you forget, they are real artists; that is the art that covers up art. My opportunities for seeing plays are limited, and unfortunately the papers are not reliable guides, so I am sometimes sadly disappointed in what I choose. At the best, criticism is merely an expression of personal opinion."

The truth of this is incontrovertible. The speaker might have added that personal opinion is often warped by trivial, irrelevant matters. Sometimes, long work at his trade makes a critic exacting and fastidious in detail, but negligent and blind in his survey of the whole. He can't see the wood, for the trees. That is the most grievous malady of all.

After an interchange of signals, a waiter with a tray bearing Miss Crosman's dinner made his way into the room and deposited his burden on the trunk.

"One question troubles me," said Miss Crosman as the servant disappeared. "What is the stage going to do for old-timers in the years that are coming?" It is rather an anachronism for Miss Crosman to refer to herself as an old-timer. "These young actors are not being trained in a way that will make them versatile. I meet it in engaging actors. The older ones can dance, fence, speak French or German, do a little of everything; they have respect and etiquette. They know their Shakespeare, and are agreeable to

HARRY KELLY.

Harry Kelly is one of the present season's new stars. He came to the New York Theatre Oct. 4, in The Deacon and the Lady. Mr. Kelly's role is that of a New England deacon—not at all the typical deacon of history and tradition, but a deacon whose conduct furnishes the fun in the musical comedy of which he is the chief figure.

CECIL YAPP.

Frank C. Bangs, N. Y.

Cecil Yapp, the cat of the New Theatre production of The Blue Bird, has scored one of the most decisive victories of his career in his latest role. Mr. Yapp was a member of the New Theatre Company last season and gave evidence in several not very large roles of latent ability. His first role of the new season gives him a prominence not attained by his predecessors in the same role in the English and Russian productions of The Blue Bird.

Byron, N. Y. Leo Dürichstein William Morris and Jane Grey Janet Beecher

"THE CONCERT" AT THE BELASCO THEATRE

Dr. Dallas captures his wife as she is trying to escape unseen from Gabor Arany's Lodge

talk with. Some of their ideas are old-fashioned and out of date and need sifting, but at least they have ideas.

"The newer generation is not accomplished because it isn't trained. An actor plays one role for two or three years at a stretch without any change; then he gets another role of the same variety. He will be useless before he is sixty, because his training is insufficient. These dramatic schools are nonsense; they don't solve the problem. I say these things because I am interested in the young actors; I want them to study, to read, to know. I love the stage, I want to see it shine, I want it great and noble and good."

Miss Crosman spoke emphatically but not hysterically, decisively but not bitterly. These ideals showed her in a new light. A woman with ideas learned through experience, and with a high artistic purpose, she deserves every credit for her efforts and every wish for her success. She does not soar away into the clouds and forget mundane affairs. "Don't fall; the stairs are steep," she said at parting. She does not ride her ideals in such a cloud of dust as to obscure the opportunities for little courtesies.

ROSETTA BONIEL

Rosetta, professionally known as "Bessie" Boniel, is probably the youngest and smallest woman ever to make a big producer undertake the spending of thousands of dollars on a production by the charm of her music. She is the composer of Mam'selle Flirt, a musical comedy, the libretto of which is by J. M. Leveque, a leader in Southern journalism. John Cort will give the work an early production. Miss Boniel is of Oriental extraction, her father coming from Constantinople and settling in New Orleans, where he married and where the young lady was born. It may be said she began to compose at the age of four, her delight being then, when her father, himself passionately fond of music, returning with her from the famous French opera, to sit and mimic the French singers and drift away into heroic improvisations of her own to the boundless delight of "daddy." She is said by music critics to possess that superlative charm—melody. A portrait of Miss Boniel is printed on this page.

THEATRICAL MUTABILITY.

The Atlantic Garden, opened on May 8, 1858, by William Kramer as a sort of hub for German-American patrons of pretzels and close harmony, has followed the rise and fall of nations in the Bowery, and now the *zeit geist* is speaking a strange tongue within the historic walls. The Teutonic tide has ebbed, and on Oct. 4, the Yiddish overflow entered the doors of Atlantic Garden. Charles Eschert and his "ladies' orchestra," incumbents of the orchestra pit since 1884, shall know the place no more; nor will Emma Carus, Joe Welch, Harry von Tilzer and the rest repeat their early triumphs at Atlantic Garden, at least not in English. In making this change, Al. and Bill Kramer are following the precedent of their father, who turned the historic Bowery Theatre next door, where Booth and Barrett had acted, into the Yiddish Thalia in 1879. Aside from the language, Atlantic Garden will run on much the same plan as heretofore.

ROSETTA BONIEL

ACTORS' SOCIETY MOVES.

The Actors' Society of America moved into its new quarters Thursday. The Society now has a suite of six large rooms in the Forty-fifth Street Exchange next to the Lyceum Theatre. The suite consists of an outer office, a private office for Secretary H. Nelson Morey, a library and post-office, a reading room, an assembly room for women and an assembly room for men. The place is now being furnished and decorated appropriately.

LIEBLERS GET GEORGE FAWCETT.

George Tyler of the Liebler firm and George Fawcett, the actor, have entered into a contract whereby Mr. Fawcett will create leading roles in the Liebler firm's various attractions for the remainder of the season. In each new Liebler production for the season Mr. Fawcett will have the leading male role for the time being. His first work will be with May Irwin in Getting a Polish by Booth Tarkington and Harry Leon Wilson. Since the Lieblers contemplate twenty more productions this season Mr. Fawcett's immediate future promises to be strenuous for him.

CHARLES FROHMAN'S PLANS.

He Will Produce Fifteen Plays by Jan. 1—Sir A. Conan Doyle Coming to America.

Charles Frohman announces that he has decided upon the list of plays he will produce between now and the end of the year. More than fifteen productions will be made by him before Jan. 1. Some will be presented here and others will be given first in Chicago, Philadelphia or Boston. Mr. Frohman proposes after New Year's to give his undivided attention to Maude Adams's production of Chantecler.

He says he has almost ready for production three one-act plays by J. M. Barrie, which he intends to produce in a single evening. They are A Slice of Life, The Twelve Pound Look and Rosalind. Attached to the last-named play is the unusually interesting circumstance that it was written by Mr. Barrie last Summer as a tribute to Maude Adams after she had given a single performance of Shakespeare's As You Like It at the Hearst Greek Theatre at the University of California.

The first play to go to rehearsal is Henry Bataille's domestic drama, The Foolish Virgin. This will be followed by the presentation of a new comedy from the French called The Marriage of Miss Bullman, by Fourcon and Wicheler. On Oct. 24, Sir A. Conan Doyle's The Speckled Band will be seen at the Boston Theatre, Boston. The author will be present on the night of the first performance of his play in this country.

A company of English and American actors will be organized at once for the performance of one of the old comedies, similar to last year's revival of Caste at the Empire Theatre.

With these plays started, Mr. Frohman will take up the revival of Oscar Wilde's comedy The Importance of Being Earnest. This will be followed by the appearance of Otis Skinner in Henri Lavedan's new play, called Sire.

Another play that will be seen before the end of the year, having its American premiere either in Boston or Philadelphia, will be The Unknown Dancer, a translation from the French of Tristan Bernard.

William H. Crane will be brought into New York earlier than was intended for the first production of George Ade's new comedy, United States Minister Bedloe. In the latter part of November Marie Tempest will make her first New York appearance in a new play, by W. Somers Maugham, as yet unnamed. The new musical play from Vienna, The Doll Girl, soon will go into rehearsal, and it will be seen for the first time at one of the largest of Mr. Frohman's New York theatres. In rapid succession will follow Ethel Barrymore, in a new play; Billie Burke's reappearance in a new comedy here, and the return of Annie Russell in a new play, which will have its first performance in a city near New York.

AN INTERESTING BIRTHDAY.

Charles Herbert, said to be the oldest stock actor in America, celebrated his 75th birthday on Monday last —An Englishman by birth, he was a well-known stock actor in Nashville (Tenn.) in the early fifties. At the outbreak of the Civil War, he joined the Confederate Army, and fought all through the struggle, and on the declaration of peace, returned to the stage.

He has been the support of nearly all the well-known stars of the past, including Edwin Booth, Lawrence Barrett, and E. L. Davenport. He is now playing with the oldest continuous Stock Theatre in America, Phillips' Lyceum, Brooklyn, studying long parts for 47 weeks in the year with all or perhaps more than all, of the eagerness of a young man.

Of a cheerful, hearty, boyish disposition, it is well-known to his many friends and admirers that his home life is touching in its simplicity and devotion. THE MIRROR offers to Mr. Herbert its best wishes for his good health and happiness, and hopes that he and his life-partner may yet have "many happy returns of the day."

THE GERMAN SQUAW MAN.

The authorized German version of The Squaw Man has just been produced under the title In Wilden Western, at the Metropole Theatre, Hanover, with much success. Edwin Milton Royle refuses to stand responsible for the translator's title, though he has become accustomed to having the original title changed, the London version of the play appearing as A White Man. The Hanoverians seem to have taken kindly to the play. This authorized version was made possible by the conclusion of the litigation which followed the stolen Berlin version, called Der Cowboy, which was done during the first run of the play in London. There will be four companies playing The Squaw Man this season in this country, one playing the English provinces and one playing South Africa.

INTERPRETING THE BLUE BIRD.

The Blue Bird, which has proved extremely popular, will be presented at the New Theatre on Oct. 10, for the first of the four East Side Subscription performances. On the preceding Saturday, at Clinton Hall, Max B. Weinstein and Julius Hopp, speaking in Yiddish and English respectively, explained to a large audience of working people the purpose of this venture of the New Theatre.

BLANCHE BATES'S PLAY.

Blanche Bates will appear under Belasco's management this season in Nobody's Widow, a new comedy by Avery Hopwood. Bruce McRae will be her leading man and Adelaide Prince will be in the supporting company.

ANOTHER EAMES, OR NORDICA, OR MELBA?

They believe in their own in the West, which is more free from the conventions which hedge opinion and inspire selfishness than the East.

Thus Katherine James writes to THE MIRROR from Oklahoma City, Okla., about Helen Renstrom, "a beautiful Swedish girl of eighteen, who goes to New York this Winter to take an engagement in one of the grand opera companies, and is supposed to take with her to the metropolis a voice that in good time will take the place of the then passing Eames, or Nordica, or Melba." Miss James thus tells the story:

One who studies life as well as music cannot but be interested by the child's development. She was not discovered in a music school as one in a hundred having a voice with the ring of a future in it. The usual order of things was reversed in her case. Had it not been for the voice to start with, she would probably have lived and died without ever hearing of such an institution as a school of music. She came into existence musically in this way:

A poor Swedish woman, the mother of six children, all young enough for romantic purposes, the eldest being but twelve years of age, found herself with the washtub as her only visible means of support, her husband having conceived the humane idea that she could better support the children without a superfluous man hanging around obstructing her landscape, and so "took to the woods," wherever that may have been—she has not since learned, I think has not tried. But probably her good washtub has proved itself more adequate to the temporal needs of herself and her children than an inconsequential husband. It began bringing to her humble door folks of sufficiently cultivated taste to like clean clothes and money to pay for the washing of them. Always as they approached the house a childish voice, of a kind not often heard, came from somewhere—usually, they found on closer investigation, that it came from the reverse side of the washtub to that on which the mother was playing the heavy role. One day the good Lord sent the right visitor, a man in a surrey with his wife's bundle of family washing (of course the man provided his own surrey, but the Lord gave him the brain and the heart).

As to the particular man, well, he knew a voice when he heard it. Locally throughout his State we know that no Mansfield or Coquelin was greater than he nor had more talent, only that he is at the head of a large and prosperous business concern and has a wife whom he would not leave long enough to secure an engagement, much more to fill one. He can raise $500 any night to swell some charity fund by simply announcing in the local papers that he and his little daughter Marcelle will play leads in some amateur production at the Overholser.

The result of this good man's visit was that the musical people of the town were plainly told that they had a singer, a little child with a voice that must be developed, and that an effort beyond the ability of the hard-working mother must be made to bring it out, and by various means known to clubs—Chaminade and otherwise—she has been given the best of training at home and somewhat abroad. Some have taught her to sing according to rule, some how to dress, some how to hold her head most regally. The burning of the light within has already added to her face of natural beauty a look as of power. Altogether, she stands before an audience a creature good to look at—an immense quantity of Swedish golden hair, eyes large and blue, a mouth with the artist's expression about it, an indescribable expression that lurks about the mouth of great artists.

So, having proceeded thus far in her career, Miss Renstrom goes out for herself. We hope that New York will be good to our young singer, for we are sure that the world will some day be the richer musically for her and the man who has indeed been a good angel to her.

A romantic story, is it not? It is spread at length here because it may note the beginning of another "Swedish Nightingale."

THE SUPERIORITY OF ENGLISH OPINION.

Fred C. Whitney, formerly an American producer, has transferred himself and his endeavors to London because the English arrive at independent conclusions when they judge plays. This is shown by the production of The Chocolate Soldier, which was a success in London, although it had previously been extremely popular in New York. This proves beyond a doubt that the English will applaud what they like, despite the fact that somebody else likes it also. Baron Trenck will be Mr. Whitney's next venture in London.

SOTHERN AND MARLOWE WIN THEIR CASE.

The Appellate Division of the Second Department sustained the earlier decision of Justice Carr in the case of Dirce St. Cyr against Sothern and Marlowe for her translation of D'Annunzio's La Figlia di Jurio. The actors insisted that the English version was unfit for presentation. They won the case. Miss St. Cyr sued for $9,000, or for an action of contract which would give her 5 per cent. of door receipts and a bonus of $50 on each performance for a year.

McKEE RETAINS THE SAVOY.

Two weeks ago Timothy D. Sullivan and Frank Farrell, owners of the Savoy Theatre, tried to gain possession of the Savoy Theatre by force. Frank McKee, lessee, applied to the courts for an injunction to restrain the owners, but has withdrawn his application. The house will continue as a motion picture theatre under the management of Walter Rosenberg, who deals directly with Frank McKee.

MONCKTON HOFFE ARRIVES.

Monckton Hoffe, the English playwright, arrived in New York Oct. 9 on his first trip to America. When Long Island was pointed out he asked, "Is it inhabited?" He will be here a month and will confer with Henry W. Savage. Two of his new plays are to be produced in England by Arthur Bourchier and Charles Hawtrey this season. The Little Damosel at the Nazimova is by Mr. Hoffe.

THE THUNDERBOLT AT THE NEW THEATRE

Henry Kolker has resigned as a member of the New Theatre company. Mr. Kolker had been cast for the role of Ford in the production of The Merry Wives of Windsor, which will be given Nov. 7. Sir A. W. Pinero's The Thunderbolt will be the second production at the New Theatre for the second season. The cast includes Sir John Falstaff, Louis Calvert; Fenton, Frank Gillmore; Shallow, E. M. Holland; Slender, Ferdinand Gottschalk; Ford, A. E. Anson; Sir Hugh Evans, Albert Bruning; the host of the Garter Inn, William McVay; Mistress Ford, Edith Wynne Matthison; Mistress Page, Rose Coghlan; Anna Page, Leah Bateman-Hunter; Mistress Quickly, Mrs. Sol Smith. Others in the cast are Lee Baker, E. W. Morrison, John Sutherland, Stuart Baird, William Raymond, Edwin Cushman, Victor Johns, Arthur La Rue, and Master John Tansey.

BERT COOTE ONCE MORE.

After an absence of several seasons Bert Coote has returned from London to the States and is at present filling a three weeks' engagement with Percy Williams. He is booked for a thirty-six weeks' tour over the Orpheum Circuit in the West, completing his season with them in Los Angeles. He will then play a few weeks in the East before returning to London. Mr. Coote is still using his A Lamb on Wall Street, which he has used for nine years, seven of which have been in England. Immediately on his return he will begin his eighth season in London in the same sketch.

HENRY W. SAVAGE'S PRODUCTIONS.

Henry W. Savage's second series of new productions for the season is well under way. The series includes The Great Name by Victor Leon and Leo Feld. There is a well-defined belief that the central character of The Great Name was suggested by the career of Franz Lehar, composer of The Merry Widow. Excuse Me, a light comedy by Rupert Hughes, is the second member of the series and Everywoman by Walter Browne is the third. Everywoman is described as a modern morality play suggested by the Fifteenth Century morality, Everyman, but entirely of the present day with scenes laid in New York.

MAXINE ELLIOTT RETURNS.

Among the numerous notables arriving on the *Mauretania* on Oct. 7, was Maxine Elliott, who will begin her Winter tour in The Inferior Sex at her own theatre on Oct. 17. In the interim, Mrs. Grace Chadbourne, of Port Chester, will entertain Miss Elliott and Mr. and Mrs. Forbes Robertson.

TONY PASTOR'S ESTATE.

Mrs. Josephine M. Pastor, widow of the well-known theatrical manager and administratrix of his estate, has filed an inventory of his property. Including even the diamond medal presented on his fiftieth anniversary as a manager, unpaid notes given by prominent actors and actresses, and other similar items, it amounts to $6,153.84.

THE RACE FOR POPULARITY.

Frank Fogarty has acquired an automobile and a national reputation by winning the contest just closed. The automobile is a Marion, and the reputation is equally desirable; he is the most popular actor on the American stage. Of the 530 other candidates, Mabel Fenton Ross and Sidney Ainsworth scored second and third.

TOM WISE AS FALSTAFF.

W. A. Brady announces for this season a production of Henry IV with Thomas A. Wise as Falstaff.

PROFESSIONAL DOINGS.

Sam Bernard will give a professional matinee of He Came from Milwaukee at the Casino Oct. 20.

The Barefoot Dancer is a new light opera by Felix Albini, which the Shuberts will produce.

The Scribners announce the third edition of Edwin Milton Royle's "The Silent Call," which is the author's sequel to "The Squaw Man." Mr. Royle's dramatization of his book will appear before the holidays.

Rehearsals for the Western company of Edgar Selwyn's The Country Boy began last week under the direction of the author. About Nov. 10 Henry B. Harris will present this comedy in Chicago for a run.

The Western company of The Commuters is rehearsing under the direction of the author. The opening of this company will take place in Grand Rapids on Oct. 17. After two weeks it will begin an indefinite run in Chicago, at Powers' Theatre.

Hugh J. Ward, the Australian manager, has secured the rights to Seven Days for Australia and New Zealand.

The Dollar Princess will succeed Harry Kelly in The Deacon and the Lady at the New York Oct. 17.

To celebrate the thousandth performance of The Passing of the Third Floor Back on this and the other side, a handsome souvenir containing mottoes for every day in the month, with pictures of Forbes Robertson and some of his company in character, together with a message to American playgoers from Mr. Robertson, was presented to each member of the audience at the Maxine Elliott Theatre on Monday night.

Helen Hilton is with the Frederick Warde company, playing Shakespearean repertoire.

THEATRICAL ROSTER—1910-11

DRAMATIC.

ANTI-MATRIMONY.—Maurice Campbell, proprietor. Walter Greene, Henrietta Crosman, Gordon Johnstone, Marian Holcombe, Grace Carlyle.

CHORUS LADY, THE.—Henry B. Harris, proprietor; Ollie Algar, manager; A. L. Delson, advance agent. Rose Stahl, Alice Leigh, Claire Lane, Isabell Goodwin, Lois Arnold, Helen Dahl, Anne Ives, Florence Grant, Winona Willett, Lotta Brunelle, Wilfred Lucas, Giles Shine, R. S. Gill, Tom Maguire, W. B. Mack, C. C. Weaver, Albert Goldberg, George Ware. Opened at Chicago Opera House, Chicago, Ill., Aug. 21.

CLASSMATES.—William MacCauley, proprietor; James A. Felts, manager; J. M. Stout, business-manager; Edward Tierney, advance agent. William Macauley, Harry S. Mills, R. A. MacDonell, Marshall Hale, John S. Loder, Jr., William D. Milliken, M. H. Gibbons, Charles Watson, Sam Berteaux, Owen O'Neal, Eleanor Franklin, Virginia Bannister, Edna Boland, Agnes Shaw. Opened at Hammond, Ind., Aug. 28.

CLIMAX, THE.—Joseph M. Weber, proprietor; William H. Oviatt, general manager; Philip Friedman, manager; Henry Pennypacker, agent; Walter Liebman, stage-manager; James D. Crowley, master machinist; F. F. Cavenaugh, property master; Gus Messenger, electrician. Theodore Kohrwald, Walter Dale, Walter Liebman, Juliette Atkinson.

DECORATING CLEMENTINE.—Charles Frohman, proprietor. G. P. Huntley, Richie Ling, Louis Massen, Ernest Lawford, J. Homer Hunt, Joseph Allenton, Ernest Whitney, Francis Verdi, Frederick Powell, Edgar F. Hill, Frederick Macklyn, Howard Bond, Robert Millasch, Hattie Williams, Doris Keane, Alice Putnam, Gail Kane, Grace Moore.

DESERTERS, THE.—Henry B. Harris, proprietor. Orme Caldara, John Charles, Lotta Linthicum, Howard Hall, Frederick Truesdell, James J. Ryan, Roy La Rue, Max Roberg, William May, Helen Ware, Edward C. Howard, Lawrence Sheehan, Del De Louis, James P. Carr, Louise Erdmeth, Eleanor Stuart, Fred Hardy, George Phillips, Mary Mitman, Florence Gill, J. T. McDonald, Elsa Sheldon.

GET-RICH-QUICK WALLINGFORD.—Cohan and Harris, proprietors; J. M. Welch, general representative; Walter J. Kingsley, general press representative; Bert Feldsman, manager; F. J. McGuire, agent; Samuel Forest, stage-manager. Grant Mitchell, Russell Pineus, J. C. Marlowe, Frederick Easton, Purnell Pratt, Scamp Montgomery, Grace Goodall, Teresa Ferry, Ida Lee Caston, Marie Taylor, Frederick Maynard, Fay Wallace, Edward Ellis, Joseph Leslie, Daniel Gold, Hale Hamilton, George R. Henery, Horace James, Daniel Sullivan, Fletcher Harvey, Spencer Charters.

HANS HANSON.—Louis Reis, proprietor and manager; I. Cohn, advance agent; J. F. Norton, treasurer; Nelson Lorenger, stage-manager; Frank Vilim, musical director. Louis Reis, Nelson Lorenger, Bert Walker, C. F. Peahrs, Frank Vilim, C. F. Meyers, Harry Cole, George Brockhahn, Grace Carpenter, Jessie Cole, Elizabeth Bartley, J. F. Norton. Opened at Sharon, Wis., Aug. 22.

HUMAN HEARTS (Southern).—Harry Pearey, manager; Charles Burner, business representative. Marie Van, Kathrine Livingston, Ada Butler, Jessie Howe, Fred Kelsey, Len Delmore, Sidney Mason, Joseph Wright, Ray Schleger, Arthur K. Wellington, Earl Franklyn, Jack Lamare. Opened at Allentown, Pa., Aug. 20.

IS MARRIAGE A FAILURE?—Burnett Amusement Company, proprietors; Al. Cross, manager; Al. Beckerich, advance agent. Ernest Anderson, Madge Burt, J. Roy Chair, Harry L. Barker, J. B. Dunn, E. B. Greene, Edwin Darby, Mrs. Al. Stinson, Marion Roth, Bessie L. Syler.

JUST A WOMAN'S WAY.—Martin Sheeley, proprietor; Jack Reilly, manager; James R. Jackson, business-manager; Walter Robinson, stage-manager. Walter Robinson, Frank Morris, Fred Herniman, J. Reilly, Nana De Land, Crete Chadwick, Wanda Brindley, Jim West, Val Grimm, Mort Scheff. Opened at Waukegan, Ill., Aug. 14.

KENTUCKIAN, THE.—Edward Rowland and Edwin Clifford, proprietors; J. P. Gilnes, manager; Robert Simon, business-manager; William Betts, stage-manager; John Hemphill, properties; Leo Dumont, carpenter. Hal Reid, William Rothaker, William Betts, Jack McDonough, D. H. Hamlin, George Lerrill, Charles Wilson, Rose Cameron, Catharine Adams, Madeline Goodwin. Opened at Chicago, Ill., Aug. 28.

LIVE WIRE, THE.—Klimt and Gazzolo, proprietors; Charles H. McKinney, manager; George E. McDonald, business-manager; Charles Leeking, stage-manager. Karl Hewitt, Dorothy Smith, Mona Lee, Marie De Beau, Georgie Hays Webb, Carrie Le Moyne, Charles Leeking, W. H. Davis, Frank Anderson, Harvey Hays, Robert Bentley, Dorothy Mitchell, Ted Woodruff, Charles H. McKinney, George E. McDonald, Francis Pierolt. Opened at Springfield, Ill., Aug. 28.

LOTTERY MAN, THE.—Messrs. Shubert, managers. Clara Coleman, John W. Lott, Joseph Tanner, Ernest W. Shield, Lenora Halstead, Hettie Black, Carolyn Lee, Helen E. Davidge, Grant Clarke.

MADAME X.—Henry W. Savage, proprietor; Arthur Phinney, manager; Neil R. Kelly, secretary; Frank Walker, electrician; John McKee, stage-manager; Frank Wright, assistant stage-manager; Charles Brown, master machinist; Abe Lefkowitz, master of properties. Marta Oatman, Charles J. Wilson, Boyd Nolan, Dorothy Donnelly, Robert Paton Gibbs, Malcolm Williams, Harry C. Bradley, W. H. Denny, Maurice Dewey, Burnette Radcliffe, Cecil Kern, William Elliott, Frank Wright, Charles H. Henderson, Thomas Dennison, John McKee, Walter F. Tuley, Neil R. Kelly.

MAN OF THE HOUR, THE.—W. A. Brady and Joseph R. Grismer, proprietors. Harry English, Warren Conlan, Edward Keane, John Meore, John Morris, Claude McCabe, Frank Kendrick, Franklyn George, E. H. Felt, George Walters, George A. Cameron, Frank Watson, Alfred Burns, Myrtle Cosgrove, Virginnia Irwin, Florence Mack.

MARY JANE'S PA.—John Cort, proprietor; W. F. Mollter, manager; Ed. W. McDowell, business-manager; J. H. Huntley, stage-manager; John E. Kaey, carpenter. James T. MacCauley, properties; Walter Wyahlroth, electrician. Max Figman, Robert Wayne, Raymond Walburn, J. H. Huntley, A. G. Hahn, James Ferguson, Tony West, Edward Chapman, Charles Merrywell, Edwin Chapman, Jr., Helen Lackaye, Dorothy Phillips, Dorothy McKay, Nina Alascoe, Helen Hartley, Mrs. McKay.

MEMBER FROM OZARK, THE.—Cohan and Harris, managers. Mary Greville, Lincoln Plumer, Ozella Clay, Frederick Watson, Frederick Burton, Ralph Dean, Joseph Slapter, Jane Peyton, Lois Burnett, Gertrude Dalton, William Walcott, T. N. Hadran, C. H. Hasbaugh, John Drury, Harry T. Quail, Mrs. Walcott. Opened at Hartford, Conn., Sept. 3.

MILDRED AND ROUCLERE.—Harry Rouclere, proprietor; E. E. Phillips, manager; A. H. Norton, business-manager; A. R. Sanders, advance agent; H. Howlett, stage-manager; Richard Germain, musical director. Harry Rouclere, Mildred Rouclere, the Five Musical Gormans, Richard Leggett, Williams and Melburn, Harold Howlett, Dick Germain, the Geisha Girl Trio, Hubert and Margaret Devon, Harold Rouclere, Jr.

MILLIONAIRE KID, THE.—Kilroy and Britton, proprietors; Harry Farnham, manager; Lindsay Aton, business-manager; William Kess, advance agent; Fred Goodman, treasurer; Mathew Kohler, stage-manager; A. E. Dumanois, musical director. Raymond Paine, Chauncey Cousland, Mathew Kohler, Oswold Jackson, Dan McAvoy, H. W. Loeh, Jack Murphy, A. R. Winsbers, C. D. Davis, Ike Marshall; Lotta Simmons, Janet Carew, Frances Redmond, Leslie Gardner, Goldie Brooks, Nellie Hadley, Lenora Connor, Birdie Ryan, Alice Barnes, Sadie Saylor, Mae English, Violet Leight, Rose Healey, Margaret Carter. Opened at Memphis, Tenn., Aug. 29.

MISS PATSY.—Henry W. Savage, proprietor; H. J. Bidings, manager; Arthur Hoyt, stage director; Frank D. Dee, assistant stage director; F. J. Woerdehoff, master of properties; Edward Wilson, electrician; Charles Brown, master mechanic. Joseph Gregbill, Robert Kelly, Gertrude Quinlan, Dorothy Tennant, Adeline Dunlap, Ione Bright, Jennie LaMont, Maude Earle, Myrtle Wellington, Pauline Winters, Eileen Jackson, Annie Buckley, Dan Mason, Frank D. Dee, Harlee Kirkland, Florence Nash, Laurance Wheat, Nellie Malcolm.

MR. OPP.—Tim Murphy, proprietor; T. B. Saunders, manager; Harry Sweatman, advance agent; James C. Mack, stage-manager; T. J. Griffin, assistant stage-manager; J. C. Bounes, electrician; Samuel Novelty, master mechanic; James J. Jones, master of properties. Tim Murphy, Edward James, James C. Mack, Harry Cowley, Herbert Heyward, Frank Ware, Richard V. Sterling, J. J. Fox, Aubrey Powell, Edith Wylie, Millie Stevens, O. J. Griffin, Verne E. Sheridan.

MOTHER.—William A. Brady, proprietor. Emma Dunn, Frederick Perry, Albert Latscha, Arthur Ross, David Ross, Minette Barrett, Marion Capman, James Brophy, John Stokes, Jane Corcoran, Justine Cutting.

MY MAN.—Frederic Thompson, proprietor. Addie Frank, Anna Wynne, Mary Carter, Robert Drouet, Anne Sutherland, Campbell Gollan, George Spelvin, John Beck.

NEWMAN, JOSEPH.—Joseph Newman, proprietor; Louis A. Reilly, manager and business-manager; Leo Butler, advance agent. Maude Norman, Olga Ferlin, Clara Sheal, Joseph Newman, Louis A. Reilly, Joseph Evans, Eugene Vincent, presenting Mrs. or Miss by Bertha Moore, and Strictly Confidential, by A. Conan Doyle. Opened at Brighton, Colo., Aug. 24.

NICHOLSON SYLVAN PLAYERS, JOHN.—Torrance Wallace, manager; Richard Hanna, business-manager; Walter Barrows, advance agent; Carl Pfeffinger, treasurer; Harry Plympton, stage-manager; William Stein, musical director. Margaret Allen, Leta Vance, Ralph Bensles, Harry Plympton, Hooper J. Atchley, Homer Johns, James Price, Frederick Hall, E. Rankin, Walter Brown, Harry Cummings, John Nicholson, Carl Pfeffinger, Richard Hanna, William Stein, Torrance Wallace, Warren Bannester. Opens at Janesville, Wis., Sept. 29.

OLD LIMERICK TOWN.—Klein Amusement Company, proprietors. Bernard Daly, Viola Grant, Blanca Robinson, Henery Smith, Al. Harrison, Dickie Delare, Evelyn Munroe, Constance Robinson, Edward C. Davis, Leo A. Kennely, Sidney Riggs, Harry J. Thorpe, Emma Brennan, Phyllis Robinson, Earnest Sole.

PAID IN FULL.—Wagenhals and Kemper Company, proprietor; John B. Hogan, manager; Jack Brehaney, business-manager. Thomas Coffin Cooke, Albert Andruss, F. C. Burton, A. H. Rosley, Mabel Acker, Lillian Claire, Jack Loftus, Fred Bursaw, W. R. Connor, Agnes Herndon. Opened at Providence, R. I., Sept. 5.

PLOTTERS, THE.—W. P. Mann, proprietor. Aleta Hansecon, Harrison Warner, John H. Hall, Claude G. Laird, Edna Ruppert, John J. Bailey, William Woods.

PORT OF MISSING MEN, THE (No. 2 Co.).—Ed Rowland and William T. Gaskell, proprietors; L. E. Pond, manager; Alma Todd, business-manager. Edwin Vail, Ray Martinez, Sidney Platt, Harry G. Gordon, Lew Silvers, D. H. Henderson, A. E. Israel, Ann Hamilton, Margaret O'Brien, J. E. McMahon.

ROSARY, THE.—Edward W. Rowland and Edwin Clifford, proprietors; E. F. Maxwell, manager; Walter B. Duggan, business-manager; J. Francis Dillon, stage-manager; Edward B. Rose, general stage director; Jack Stevens, carpenter; Fred Lauder, property man; William Roth, electrician. Edith Davies, Robert Brister, Claude Norris, J. Francis Dillon, George N. Leary, Barbara Hall, Catharyn Clark, Mabel Keith. Opened at Michigan City Aug. 28.

ROSALIND AT RED GATE (Eastern).—Gaskell-MacVitty-Carpenter Company, Inc., proprietor; Willis F. Jackson, manager; Karl G. MacVitty, business-manager; Harry Knapp, stage-manager. Cuba Nible, Helen Gillingwater, Gus Arthurs, Herbert Ashton, Lester Howard, Neil MacLeod, Harry Knapp, Walter Hodges, Charles Hunt, George Willing. Opened at National Theatre, Chicago, July 31.

ROSALIND AT RED GATE (Western).—Gaskell-MacVitty-Carpenter Company, Inc., proprietor; Charles Glickhaut, manager; Ben F. Simpson, business-manager; Frank Curtz, stage-manager. Jean Ward, Ethel Ramsdell, William Marble, Jr., H. J. Terry, Frank Curtz, James Nelson, Richard Tracy, Frank Marshall, J. C. Walker. Opened at Racine, Wis., Aug. 13.

SEVEN DAYS (Aster).—Wagenhals and Kemper Company, proprietor. Albert Brown, Allan Pollock, Carl Eckstrom, William Faville, Jay Wilson, P. C. Butler, Hope Latham, Florence Reed, Lucille LaVerne, Georgia O'Ramey. Opened at Astor Theatre, New York, Sept. 5.

SEVEN DAYS (Chicago).—Wagenhals and Kemper Company, proprietor; James B. Moore, manager; Harry Lambert, business-manager. Clifford Hippie, Charles Martin, Chauncey Monroe, Harry Powter, William O'Day, Mary Land, Anna Little, Emily Calloway. Jean Patrimpin. John Fiewellyn, Thomas Conner, H. B. Mainey, George Freiburger, George Leonard. Opened at Harrisburg, Pa., Sept. 5.

SEVEN DAYS (Coast).—Wagenhals and Kemper Company, proprietor; John Moore, manager; William Fullwood, business-manager. Aubrey Beattie, Ned Finley, Ben Wilson, Hugh Cameron, William Wadsworth, Jack Shehan, Madeline Winthrop, Clara Welden, Norma Mitchell, Florence Robinson, Thomas Redington, Bert Main, William Duling. Opened at San Francisco, Cal., Aug. 15.

SMITH.—Charles Frohman, proprietor; Lewis Casson, stage-manager. John Drew, Morton Selton, Hassard Short, Lewis Casson, Isabel Irving, Sibyl Thorndike, Jane Laurel, Mary Boland.

STAMPEDE, THE.—George A. Dickson, proprietor and manager; R. J. Ward, advance agent; Jacob Kingsberry, stage-manager. Lillian Buckingham, Lela Lee, Amy Venoes, Arthur Behrens, John Stepplling, Fred Waelder, John Murray, Jacob Kingsberry. Opened at Asbury Park, Sept. 15.

DODGE, SANFORD.—Sanford Dodge, proprietor; E. S. Ford, manager; R. A. Johnson, business-manager; A. C. Godfrey, treasurer; Thornton Baston, stage-manager; Hazel Haslam, musical director. Sanford Dodge, Adelia Nickerson, Harry Bernard, L. Andrew Castle, Thornton Baston, Walter Robinson, Lester Shock, Wilkes Steward, Clarence Boyd, Charles Dawson, Hazel Haslam, Harriet Gay. Opened at Denver, Colo., Aug. 23.

TURNING POINT, THE.—The Turning Point Company, proprietors; George A. Sullivan, manager; Daniel Lawlor, stage-manager. Harold Bosburgh, Mary Qunard, Jack Drumire, Beatrice Belmont, Louise C. Colvin, Lora Rogers, George H. Sinclair, Daniel Lawlor, Joseph Cunningham, F. E. Glosser. Opened at New London, Conn., Sept. 17.

'WAY DOWN EAST.—William A. Brady, proprietor; Frank J. Clansman, manager; N. C. Wagner, advance agent; James T. Galloway, stage-manager. Grace Hopkins, Ella Hugh Wood, Grace Avery, Beth Somerville, Jane Millard, Antoinette Schwab, John R. Armstrong, Gladden James, James T. Galloway, Warren Cook, Daniel Roach, Al. McQuarrie, Harry Everett, Jesse Willingham, E. Van Rensselaer, Phil Helm, H. D. McKee.

STOCK.

ALLEN, ESTELLE.—Estelle Allen, proprietor; Alfred Allen, manager; Norman S. Bean, stage-manager; Harry De Very, advance agent. Estelle Allen, Leo C. Bell, W. Barnett, Alfred Allen, Leslie Adams, Norman S. Bean, Marguerite Allen, Gwen Williams, Vera Chandler.

ARVINE-BENTON PLAYERS.—George Arvine and George Benton, proprietors and managers; James Benton, treasurer; J. Francis Kirk, stage-manager. George Arvine, Frank Thomas, Earl Metcalfe, Frank Jones, Francis Joyner, Charles Payton, Bertram Bates, George Winsch, Louise Dunbar, Mary Hill, Fay Baker, Marie Harcourt, Flora Deane, Irene Douglas. Majestic Theatre, Indianapolis, Ind., indefinite.

BAKER STOCK COMPANY.—George T. Baker, proprietor; Franklyn Underwood, manager; Roy D. Seibert, business-manager; W. Horning, stage-manager. Franklyn Underwood, Frances Scioscon, Ralph Bell, James Corrigan, Howard Russell, Willard Bowman, Benjiman Horning, Ralph Lee, Edward Lawrence, Lillian Elliot, Louise Brownell, Maude Hanford, Maxine Elde, Gene Yarabourn. Opened at Spokane, Wash., Sept. 4.

BOYER, NANCY, COMPANY.—Popular Amusements Company, proprietors; Fred R. Willard, business-manager; Arthur J. Loedham, advance agent; Harry Testa, stage director. Nancy Boyer, Pauline LeRoy, Jane Tarr, Patti McKinley, Emma Ogden, Susan Getchell, Arthur Chatterton, Edward Barton, Clifford Hyde, James Reilly, W. J. Pickle, John Wilton, John J. Lynch, August Lents, Fred Reeves. Opened at Dayton, O., Aug. 15.

COPELAND BROTHERS' STOCK COMPANY.—Copeland Brothers, proprietors and managers; Ed. L. Copeland, business-manager; Clare C. Copeland, treasurer; Allen Wishert, stage-manager; Dick Wakefield, musical director; Ed. Hillar, drums. Marion Anderson, Minnie Wardell, Audrean Walsh, Elenore Bryant, Jim Baugh, Allen Wishert, Victor Thomas, Theodore Charleton. Vaudeville features: Minnie Wardell, Wishert and Bryant, Hillier and Wakefield, the Three Copelands. Tour continuous.

CRESCENT STOCK COMPANY.—Percy G. Williams, proprietor; Law Parker, manager; Walter Caldwell, treasurer; W. C. Masson, general director; Daniel E. Hanlon, stage-manager; Otto W. Liebing, musical director. George Alison, W. C. Masson, Joseph Kennton, Arthur Buchanan, Charles Schofield, M. G. Bridgman, Walter Gilbert, Daniel E. Hanlon, Harry Oldridge, Ted F. Griffin, Ida Adair, Gertrude Rivers, Isadore Martin, Emelie Melville, Gertie Harrison, Nina Tessa Melville, Herberta Mack. Season opened at Crescent Theatre, Brooklyn, N. Y., Sept. 3.

DELLA PRINGLE STOCK.—Della Pringle, proprietor; C. E. Vanauker, manager; J. H. O'Neill, treasurer; M. F. Hogan, stage-manager; Olive McMinn, musical director. Della Pringle, Olive McConnell, Lenore Allen, Laura Laird, Olive McMinn, C. E. Vanauker, M. F. Hogan, Charles B. Archer, N. A. Lawrence, J. H. O'Neill, Riley Myers, Jose Leo, C. E. Brown, William Bennett, Robert Walker, William C. Heister. Opened at Boise, Ida., July 2.

DE LACY, LEIGH, STOCK.—Monte Thompson, proprietor and manager; James E. Emerson, business-manager; George A. Roberts, advance agent; William E. Dimock, stage-manager. Leigh De Lacy, Allen Baker, May Tipton, Marion Chester, Kittie Thayer, Daniel Hamilton, William H. Dimock, Charles Sturgis, Edwin Clayton, George Edwards, Joseph Thayer, Dick Simmons, Charles Sendt.

ECKHARDT COMPANY, THE.—Oliver J. Eckhardt, proprietor and manager; J. E. Caven, advance agent; E. P. Williams, stage-manager; James Caldwell, musical director. Georgia A. Nichols, Josephine Duffry, Frances Halliday, Orin Ober, Oliver J. Eckhardt, E. P. Hawkins, Whit Brandon, Harlan Talbert, E. P. Williams, James Caldwell, Charles Galloway.

EMPIRE STOCK COMPANY.—Monte Thompson and Walter Weeks, proprietors; Walter Weeks, manager; Lansing Barnett, business-manager; Walter Weeks, director; Louis Anselmi, scenic artist; George Sullivan, assistant scenic artist; D. H. Primrose, stage-manager; Leon G. Girard, musical director. William Jeffries, Harry E. S. Stafford, Frank Darton, Frank Thomas, Agnesil Clark, Jack Warner, E. H. Primrose, Fred Dorward, Lucy Millard, Rose Tidwell, Dorothy Dalton, Annette Hasselquist, Marie Louise Hunter, Anna Turner, Dorothy Hayden, Miller. Opened at Holyoke, Mass., Sept. 5.

GRAYCE, HELEN.—N. Appell, proprietor and manager; Ed. Levy, advance agent; L. J. Appell, treasurer; Ed. Vickery, stage-manager. Helen Grayce, Lawrence Grossmith, Abbey Mead Barker, Alma Alberg, Jane Meers, Charlotte Downing, William MacCarthy, Joseph Dejmer, W. J. Porter, Sidney Mayo, Gavin Harris, Cleveland Ashley. Opened at Glens Falls, N. Y., Aug. 1.

HILLMAN IDEAL COMPANY (No. 1).—Lucy M. Hayes and F. F. Hillman, proprietors; Lucy M. Hayes, manager; Mrs. L. A. Hayes, business-manager; L. H. Gerrard, advance agent; Mrs. L. A. Hayes, treasurer; Edward Ferguson, stage-manager; Vida Thompson, musical director. Herbert De Guerre, Billy Rose, Edward Ferguson, James McGovern, Walter Erickson, L. H. Gerrard, Lucy Hayes, Helen Rose, Mrs. L. A. Hayes, Adelia Le Land, Vida Thompson. Opened at Auburn, Me., July 11.

HALL, DON C.—Don C. Hall, proprietor and manager; Don C. Hall, Jr., musical director; Walter M. Hall, orchestra leader. Don C. Hall, Don C. Hall, Jr., Walter M. Hall, Charles B. Sylvester, Mrs. Don C. Hall, Mrs. William Hall, Mrs. Don C. Hall, Jr., Oliver Hall, Jack V. Hall, Mrs. Charles L. Sylvester.

HUTCHISON, LOUISE, COMPANY.—Louise Hutchison, proprietor; Jack Hutchison, manager; Thomas C. Hutchison, business-manager; Lillian Hutchison, treasurer; Millard C. Wilson, stage-manager; Eugenia Prescott Conant, musical director. Regina Lewis, Hazel Deane, Gracie May Hutchison, Fred R. Conway, Fred C. Lewis, Billy Ford, Archie MacNeil, Little Jack, Jr. Opens at Springfield, Mo., Oct. 1.

JOLLY PLAYERS, THE.—James and Price, owners; E. B. Jepson, manager; H. H. Price, director; John McCabe, advance agent; R. M. Gray, stage-manager; Lena B. Kelly, musical director; Frank Carl, electrician; C. W. Walters, properties; J. M. Johnson, scenic artist. E. M. Gray, Barney Barnett, C. W. Walters, Florence Quinn, Louis Richards, Hal Price, Jeanette Crenee, Arpula Scherer, Alma Donaldson, Carl Walters, Juliet Domergue, Mable Aldridge, Nellie Marshall, Clarence Walters, J. Monroe Johnson, Clarence Walters.

KELLY, SHERMAN, STOCK COMPANY.—S. L. Kelly, proprietor and manager; U. S. Morris, business-manager; Bob Kelly, advance agent; Percey Norman, stage-manager; C. D. Hayden, musical director. Ruth Dale, Marguerette Borth, Frances Shafer, Marguerette Robbins, S. L. Kelly, Fred Armstrong, George Robbins, Percey Norman, Charles La Rose, S. L. Jones, U. S. Morris, Bob Kelly. Opened at Elkhorn, Wis., Sept. 19.

LA PORTE, MAE.—Joe McKeever, manager; Dave Hellman, advance agent; Sam La Porte, stage-manager; Frank Cox, musical director. Mae La Porte, Addie Caldwell Jones, Gildermeister, Anna Turner, Dorothy Hayden, James McEnroe, Neil Hickey, Dell Sherrod, Billy Craig, Harry Bothwell, Sam La Porte, Frank Cox, Dave Hellman, James Kelley, Tracy Mayveigh, Harry Bothwell, George Everett, Will H. Berry, the Three Bothwells. Opened at Richmond, Ind., July 25.

LAWRENCE, D. S., COMPANY.—Lawrence and Sandusky, proprietors; Del S. Lawrence, manager; Carl G. Milligan, business-manager; Harold Gramm, treasurer; Norval MacGregor, stage-manager; Charles Hissing, musical director. Del S. Lawrence, Carl Stockdale, Alf. T. Layne, Philip Sheffield, Samuel M. Griffith, Norval MacGregor, Lee Morris, Ermine Seavey, J. Will Pike, Carl G. Milligan, Jane Vivian Kelton, Clara Beyers, Daisy D'Avra, Dimple Kelton, A. J. Thesill. Opened at Seattle, Wash.—indefinite.

LONG, FRANK E., STOCK COMPANY.—Frank E. Long, proprietor; Ed. J. Alleman, advance agent; Thomas L. Brower, stage-manager; Mrs. Frank E. Long, musical director. Nana Sullivan, Erta Lacy, Bonnie Mate, Nellie Granville, Alice Long, Frank E. Long, Thomas L. Brower, Frederic Herres, Allan Kelly, Harlan Breckenridge, Harry Dorrity, Jack Hall, Ed. J. Alleman. Opened at Marshalltown, Ia., Sept. 12.

MAHER, PHIL, STOCK COMPANY.—Phil Maher, proprietor; Leslie E. Smith, manager; Harry Bubb, business-manager; Charles L. Elliott, stage-manager; May Bradley, musical director. Phil Maher, Miss Sims, Myrtle Smith, John Taylor, Charles L. Elliott, Jack J. Gregory, Fred S. Walsh, Emma Powell, Vernon Tilden, William C. Countenbaur, Julian Gregory, L. St. Catherine, Frank C. Priestland, Max Bradley, Harry Bubb, Leslie E. Smith. Opened at Poughkeepsie, N. Y., Aug. 16, 1909.

MAXWELL-HALL COMPANY.—Jefferson Hall, proprietor and manager; Gay L. Thomas, business-manager; Dallas E. Melvin, advance agent; Franklin Hawkins, stage-manager; Grant Trombley, musical director. Jefferson Hall, Gay L. Thomas, Dallas E. Melvin, Fred E. Hand, J. F. Clark, P. L. Hawkins, Chas. M. Slager, Grant Trombley, Casrlus Moran, Joseph Melvin, Emma Whittle, Helen Esther, Belle Mitchell, Gertrude Maitland. Opened at Terre Haute, Ind., July 24.

MIDDLE STATES STOCK COMPANY.—Gladys George, proprietor; Joseph H. Benner, manager and business-manager; James Cordray, advance agent; Ida Shell, treasurer; M. E. Beckwith, stage-manager; John R. Hughes, musical director. Gladys George, Joseph H. Benner, Harry A. Fell, Edwin A. James, John Matowitz, M. E. Beckwith, Frank Young, James Cordray, John R. Hughes, Mae Dorvan, Rachel Travis, Beatrice Darre, Ida Shelk. Opened at Hickory, Ind., Aug. 15.

MOCK SAD ALLI.—Harry Hirsh, Dorothy West, Fred R. Major, Mark and Abe Hedges, Ralph Wordly, Susie Franklin, Miss Ireland.

THE STAGE IN HOLLAND

IMPRESARIO DE HAAN AND HIS PLANS FOR THE SEASON.

Sarah Bernhardt Appears in L'Aiglon—Opening of the Fall and Winter Season at the Grand—The Controversy About La Vierge Folle—A Projected Association—Louis Bouwmeester Will Visit America.

(*Special Correspondence of The Mirror.*)

M. J. DE HAAN

ROTTERDAM, Sept. 26. — The attractions for the Fall and Winter season promise to be many in number and varied in class. Not only do the established companies throughout the land, both dramatic and musical, announce novelties for speedy production, but the prospects offered with regard to foreign stars of every magnitude that are to favor us with flying visits are more than sufficient to meet the demands of the most exacting public. Among these possibilities of approaching artistic enjoyment, certainly none can be accepted with greater confidence than those presented by Impresario De Haan in his prospectus for 1910-11. The Concert and Theatre Bureau directed by this gentleman is rapidly acquiring a world-wide reputation for solidity and responsible business transactions, while the managerial skill displayed in the choice of the artists engaged and in the mapping out and arranging the respective tours is an unequivocal guaranty for success. The bureau's headquarters are at The Hague, as I have mentioned before, and it is from that city that Impresario De Haan begins his operations and organises his plan for the season's campaign, the tours including Rotterdam and Amsterdam as central stations, the other and less important towns coming in as occasional places of stoppage, according as the route may be. The list of the stars in expectation shows the names of Elman, Kathleen Parlow, Tilly Koenen, Gertrude Peppercorn, Agnes Nichols, Harry Hamilton and others, and as worthy heading appears that of Sarah Bernhardt. The great French actress, supported by her own company, has inaugurated Impresario De Haan's season with a limited number of performances of L'Aiglon, given respectively in this city, The Hague and Amsterdam during the past week. L'Aiglon and the impersonation of the "divine" Sarah, to quote her unconditional admirers, are too well known to your public to require special comment. I shall, therefore, limit myself to a few lines mentioning the facts that the performance which took place in this city was given on an "off night" at the Grand Theatre; that the house, despite the high prices of admission, was crowded to its utmost capacity, and that Madame Bernhardt received numberless and enthusiastic recalls after each act. What a remarkable woman she is, to be sure! Putting aside the assertion that she is supposed to be the first actress of the age, which I emphatically deny, it goes without saying that she is an actress of exceptional talent and that at the present moment, taking her years into consideration, she may well be looked upon almost as a wonder. Of course many of the scenes were weak, and how could it be otherwise under the circumstances, but others, and particularly the death scene at the close of the play, deserve unstinted praise. Indeed, this death scene was the best I have ever seen interpreted by Madame Bernhardt, even in the palmy days of her career.

After the customary brief preliminary season in August at the Grand, as opening programme for the Fall and Winter, Manager Van Eysden has put on De Dwase Maagd (La Vierge Folle) of Henry Bataille. The play has, of course, been discussed at length in THE MIRROR'S columns, so no synopsis is needed. I have read Bataille's work some months since, and frankly confess that it struck me as containing much more dramatic merit than was the case on seeing it acted. These words are especially applicable to the last act, which is unmistakably defective and forced, the situations verging on melodrama, as for instance when Gaston de Charance rushes frantically about the stage wildly flourishing a pistol, and then the denouement, which is most tricky and hackneyed, the same pistol being laid down within handy grasp, so that Diane may kill herself as final settler and solution of the predicament. Of course the play in Dutch loses some of its original flavor, as we are deprived of Bataille's pithy and pungent French dialogue, the more so as the translation of the occasion is not of the happiest. But even keeping that fact in mind as palliative, the play from a dramatic point of view failed to please me. Neither was the interpretation of the usual excellent standard that marks the productions at the Grand; some bits of good acting were done by the members of the cast, but as a whole same was unsatisfactory. The setting and costuming were of course all that could be desired, some of the gowns worn being marvels of the dressmaker's art. The production of La Vierge Folie has given rise to a lively controversy between two managements — to wit, that of The Stage (Het Tooneel), of Amsterdam, and that of the Grand, of this city. After the initial performance at the Grand a letter appeared in one of the dailies from the pen of Bataille (translated in Dutch for the occasion) expressing his surprise that his play should have been put on the stage by the company of the Grand, seeing that he had sold the exclusive Dutch rights to Manager Royaards, of The Stage. As answer, Stage-Manager Moor, of the Grand, replied that if such were indeed the case the attitude taken by Manager Van Eysden was a perfectly justifiable and correct one. La Vierge Folie, being obtainable in printed form and not in manuscript exclusively, is public property, since Holland has not yet accepted the regulations prescribed by the Berner Convention, a circumstance deeply to be deplored, and that it was a sentiment of exaggerated punctilliousness which had prompted Manager Royaards when he bound himself to pay a needless royalty. This letter naturally has not remained unanswered, the tone being rather a bitter one, as can easily be understood, and yet to judge of the matter as it really stands the argument put forward by Stage-Manager Moor is indeed decisive. Unless it be an exceptional case, no management makes a point of paying royalties when the play can be obtained with merely the costs of translation. This controversy is another proof of the imperious necessity incumbent on every Government to take measures for the protection of literary rights, dramatic and otherwise. The Berne Convention offers this desirable opportunity, and it is to be hoped that the measure which has been presented before the Dutch Parliament with that purpose in view will meet with due approbation and be finally accepted.

Having given precedence to the opening of the Fall and Winter season, I shall now retrocede and devote a few lines to the preliminary season, or say to the second fortnight in August. In my last letter I explained the peculiar character of this season, which has now ceased to possess a *raison d'être*, since the Kermes, or fair, is a thing of the past. As I said then, the programme at the Grand for that special time has always been of the spectacular kind, and it continued even so last year and year before. Desirous, perhaps, of running into a new groove this year, Manager Von Eysden laid aside the long-established tradition of the house, and instead of a spectacular play he mounted a fantastic comedy, and no less a one than De Koperen Vaas, or, say, The Brass Bottle, so recently given in your city. Anstey's pleasing trifle was capitally staged in its Dutch attire, and very effectively cast, praise being due to Messrs. Poolman, Von Der Lugt Meisert, and Morrien, respectively, as Futvoys, Ventimore, and El-Asmaah, as also to Mr. Vrolyk in the low comedy part of Wackerbath. The female element is in the minority as to importance in the comedy, but still the agreeable co-operation of Mesdames Van Eysden and Mauhs added to the general animation and spirit of the performance.

The fair programme at the Tivoli Theatre consisted of a review by the poet-singer Speenhoff. I had already announced it in my last letter, saying it would be, as was the usage at this house, of the up-to-date class. The review in question, which bears the title of On Rotterdam, is indeed "up-to-date," but so local in color and in action that it offers little or no interest for a non-resident of this city. It has been tolerably well received, objection being made, however, by some to the tone of many of the topical hits and incidents, which are rather coarse than otherwise.

L. Simons, a well-known Dutch critic and newspaperman, has published a number of articles on the profession and the condition of the stage at the present moment, indicating the evils of the traveling system and other rampant wrongs that should be redressed. The articles have attracted much attention, and with reason. Mr. Simon proposes the organisation of an association for the stage, the aim of which would be the furthering of the interests of the profession at large and improving its condition.

From private letters written by Louis Bouwmeester, his projected tour to America seems to have acquired tangible form. The great Dutch actor, on concluding his engagements in the Dutch East Indies, will return before the end of the year for a number of farewell performances, after which he will sail for the States. The terms offered him for the American engagement are most flattering.

ADELE J. GODOY.

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CANADIAN THEATRE GOSSIP.

A Newspaper War Averted—Forbes Robertson to Retire After Three Years?—A Practical Jurist.

(*Special Correspondence of The Mirror.*)

TORONTO, Oct. 10.—Until a few days ago it looked as if a war of newspapers versus theatre was certain to be one of the features of the season here. The Royal Alexandra, the local Shubert house, decided to restrict the regular issue of four weekly admissions, and sent to each newspaper a critic's pass, good for Monday night and Wednesday matinee, also a pass good for every performance. This practically eliminated one pass from the entire week for each of six newspapers. Acting in concert, every newspaper returned the new passes to the theatre, refusing to deal with it on any other than the old basis. Although for a few days the critics chose to purchase their admission, the theatre management returned to the former scale of passes and gave the newspapers precisely what they asked.

Mrs. Fiske's appearance at the Princess in Becky Sharp and The Pillars of Society was a notable experience for discriminating theatregoers. The attendance, despite strong counter attractions, was a tribute of regard for the sterling quality in the performances of the star and the Manhattan company.

Forbes-Robertson opened his season here at the Royal Alexandra Theatre in The Passing of the Third Floor Back, which it is believed he will continue through two more seasons. Your correspondent is given to understand, upon authority, that Mr. Robertson will retire in at least three years, which will place him on the far side of sixty years of age. Toronto has given him another hearty welcome, social lionising being among his week's experiences.

Plans for the better protection of the public in case of fire are being carried out by the Princess and Shea's Yonge Street Theatre here. New right-of-way has been secured about each house, and doors will be added from the auditorium.

Walter M. Leslie, who was manager of Morris' Majestic Music Hall here last season, has been appointed resident manager of the Morris house in Omaha.

The New Theatre company will be in Toronto the week of Oct. 31, if no plans miscarry.

Claude L. N. Norrie, formerly an insurance man of this city, was back last week as the heavy in The Rosary. Local friends welcomed him by taking up the front section of the house for the opening performance.

Bernice Parker, of Toronto, has been engaged for a leading part in The White Squaw, which is doing a preliminary tour before reaching New York.

It indicates a rather lively artistic atmosphere in the Dominion when, according to the estimate here, there are more than 5,000 dramatic and musical students (mostly the latter) undergoing tuition in this city this season.

We have one practical-headed Canadian jurist in Judge Morson. The proprietor of the Palace moving picture show was brought to court for exhibiting "scenes of violence" on the screen. After a tragic recountal by the prosecuting attorney of The Lieutenant's Adventure, in which the judge was more amused than shocked, he demanded that he see the pictures himself. This was accordingly done at a private seance the day following, with the result that only favorable comment was expressed, judgment, however, being reserved.

Down in St. John, New Brunswick, the other day the jury returned no bill against R. J. Armstrong for showing the Jeffries-Johnson fight pictures. The judge's charge favored the picture man.

Robert V. Ferguson, one of the veteran members of Mrs. Fiske's company, renewed old friendships here. Mr. Ferguson resided here in 1872, being then in the business end of theatrical life. He is happily remembered, too, as the original Dr. McClure in The Bonnie Brier Bush.

Fiske O'Hara was the guest of the Toronto Press Club while here, his fellow-guest being T. P. O'Connor.

The Pacific Coast towns of Canada are reported this year to be offering generous patronage to road companies of the right sort. Mrs. Fiske played to big business in Vancouver, and Viola Allen last week was also acclaimed by crowds. John Mason in The Witching Hour appeared there on Sept. 30 and Oct. 1.

There is no telling where the fever for stage life will hit next. Last week a Toronto Chinaman, Ling Wah, was given a good-bye by fellow Celestials, and left for New York to try his hand at "heavies" in a Chinese theatre.

Gus Thomas in a few days quits farming and takes to the footlights. Mr. Thomas was here a year ago in Cameo Kirby and is an experienced actor. He returns to his profession as the Governor in The Governor's Son, a condensed version written for vaudeville by George M. Cohan.

ROBSON BLACK.

GOSSIP OF THE TOWN.

Mindell Kingston, late of Ziegfeld's Follies of 1910, and John W. World will play a few vaudeville engagements, opening on the United time at Montreal, Oct. 10.

Lorraine Keene has recovered from her recent illness and will again head her own company playing a permanent stock engagement at Bloomington, Ill., opening with Mrs. Temple's Telegram.

William B. Randall, who last season supported John Mason in The Witching Hour and at the New Theatre in A Son of the People, is this season playing Kyrle Bellew's part in the No. 1 company of The Thief.

Ed. S. Norton returned to town last week after an absence of three years on the Coast and West, where he has appeared in his several sketches with success.

Beatriz Michelena, in private life Mrs. George E. Middleton, daughter of the famous tenor, Fernando Michelena, and sister of Vera Michelena of The Girl in the Train, has been engaged to sing prima donna roles with the musical comedy company which Max Dill is organizing in San Francisco. Miss Michelena has appeared in musical comedy before, playing Estelle in Princess Chic and singing the star role of A Girl from Dixie.

Maude Adams was the guest of Charles Lanier of New York on Oct. 5, at his country place, "Allen Winden," in Lenox, Mass., where he gave a luncheon in her honor. Summer cottagers from Lenox and Stockbridge motored to Pittsfield to attend What Every Woman Knows in the evening.

Phyllis Sherwood and her mother, Grace Sherwood, have just returned after a twenty weeks engagement with the Columbia Theatre Stock at Washington. Phyllis Sherwood, who did splendid work in many difficult roles, is now rehearsing with William A. Brady's production of Jim the Penman.

Charles T. Dazey, author of In Old Kentucky and other plays, has just signed contracts whereby Sanger and Jordan, the play agents, will represent all his dramatic properties and interests exclusively, for a term of years. This deal gives Sanger and Jordan the control over the author's stock rights of In Old Kentucky whenever it becomes available for stock engagements. This play has never been played by any stock company. The rights of the piece are still controlled by Litt and Dingwall.

George Leonard and Fanny Midgeley, late of Midgeley and Carlyle, will soon be seen on the big time in their comedy sketch entitled The Maid and the Meddler.

Rennold Wolf, the dramatic critic of the *Morning Telegraph*, was granted a final decree of divorce Oct. 6, from Hope Booth, the actress, by Justice Greenbaum in the Supreme Court.

CURRENT AMUSEMENTS.

Week ending Oct. 15.

ACADEMY OF MUSIC—Stock co. in The Crisis—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—49th week—387 to 394 times.
BELASCO—The Concert—3d week—8 to 15 times.
BIJOU—Closed Oct. 8.
BROADWAY—Marie Cahill in Judy Forgot—2d week—5 to 11 times.
BRONX—Vaudeville.
CASINO—Sam Bernard in He Came from Milwaukee—4th week—19 to 25 times.
CIRCLE—Madame X—167 times, plus 8 times.
CITY—Arsene Lupin—141 times, plus 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Ginger Girls Burlesquers.
COMEDY—Commencing Oct. 11—The Family—7 times.
CRITERION—The Commuters—9th week—62 to 69 times.
DALY'S—Baby Mine—8th week—57 to 64 times.
EMPIRE—John Drew in Smith—6th week—39 to 46 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—4th week—25 to 32 times; Friday matinee—The Penalty—1 time.
GARRICK—Closed Oct. 8.
GLOBE—The Girl in the Train—2d week—8 to 14 times.
GRAND OPERA HOUSE—Is Matrimony a Failure?—217 times, plus 8 times.
HACKETT—Mother—6th week—39 to 46 times.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 66 to 73 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—6th week.
HUDSON—Helen Ware in The Deserters—4th week—23 to 30 times.
HURTIG AND SEAMON'S—Serenaders.
IRVING PLACE—The Mouse Trap Pedler—1st week—1 to 7 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—7th week—44 to 50 times.
LIBERTY—The Country Boy—7th week—47 to 54 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—G. P. Huntley and Hattie Williams in Decorating Clementine—4th week—22 to 28 times.
LYRIC—Madame Troubadour—1st week—1 to 8 times.
MAJESTIC—Vaudeville and Pictures.
MANHATTAN—Hans, the Flute Player—4th week—21 to 27 times.
MAXINE ELLIOTT'S—Forbes Robertson in The Passing of the Third Floor Back—210 times, plus 9 to 16 times.
METROPOLIS—Girls from Happyland.
MINER'S BOWERY—Rector Burlesquers.
MINER'S BRONX—Tiger Lilies Burlesquers.
MINER'S EIGHTH AVENUE—Century Girls.
MURRAY HILL—Rents-Santley Burlesquers.
NAZIMOVA'S 39TH ST.—The Little Damozel—17 times, plus 1st week—1 to 8 times.
NEW—The Blue Bird—2d week—10 to 18 times.
NEW AMSTERDAM—Madame Sherry—7th week—49 to 56 times.
NEW YORK—Harry Kelly in The Deacon and the Lady—2d week—9 to 16 times.
OLYMPIC—Crusoe Girls Burlesquers.
PLAZA—Vale Stock co. in Girls—262 times, plus 12 times.
REPUBLIC—Rebecca of Sunnybrook Farm—2d week—9 to 16 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—165 times, plus 58 to 65 times.
WEBER'S—Kitty Gordon and Charles A. Bigelow in Alma, Where Do You Live?—3d week—18 to 21 times.
WEST END—Fritzi Scheff in The Mikado—42 times, plus 7 times.
YORKVILLE—Vaudeville and Pictures.

Gossip of the Town

CHRISTIE MACDONALD'S PLAY.

Die Sprudelfee, the Viennese comic opera by A. M. Willmer and Julius Wilhelm, with score by Heinrich Reinhardt, has been secured for Christie MacDonald. Miss MacDonald saw the opera while abroad this Summer and cabled her managers, Mark A. Luescher and Louis F. Werba, of her belief that Americans would enjoy it. They found that C. B. Dillingham had already secured the American rights through Andreas Dippel and had intended to present it here with Fritzi Scheff in the title role. During the interval Miss Scheff had left the Dillingham management, and he offered to transfer the rights to Miss MacDonald if Mr. Dippel would give his consent. This the grand opera impressario readily did, but upon consulting the authors he found that they had already promised the American rights to another firm of producers here, if Mr. Dillingham chose to allow his option to expire. Wishing to acquiesce with Mr. Dippel's wishes, however, they agreed to transfer it for Miss MacDonald's use for an additional bonus of $1,500, which was promptly remitted. Die Sprudelfee, or The Spring Elf, as it is at present called in English, will be given an immediate production. The American adaptation will be made by Harry B. and Robert B. Smith, the latter having gone recently to Carlsbad, where the story is enacted, in search of local color. To avoid interpolations by other composers, if, in the re-writing of the book the producers find additional musical numbers are required, Herr Reinhardt has volunteered to come to New York to supply them.

NEW COMPANIES FORMED.

Robyns and Dorner Inc., with offices at 1402 Broadway, New York City, filed articles of incorporation with Secretary of State Koenig at Albany last week, with a capital stock of $5,000. The company is organized to carry on a general theatrical and amusement business, to manage and direct theatres, halls, and moving picture places, and to deal in plays and musical compositions. The incorporators are William Robyns, Adrienne Robyns, 224 West 46th street, August C. Dorner, 1402 Broadway, New York City.

The Song Review Company of New York City, having a capital of $500, has also been incorporated to own or lease theatres and provide for the presentation of plays, operas, and other stage attractions, also to publish plays and songs. The incorporators are Gus. Edwards, Lillian Edwards, 54th street and Broadway; Clemtine Uhlfelder, 135 West 142nd street, New York City.

A CUSTOM MADE LEGAL SUIT.

The suit of Madame Blanche Yovin to recover $5,604.75 from Mrs. Leslie Carter-Payne has been postponed until Oct. 20, when the actress will be in town. Madame Yovin, having furnished all sorts of robes, lingerie and intimate personal effects without any further compensation than gratitude, feels justified in adding this legal suit to the list. What sort of a fit the dressmaker will give the actress in this latest addition to her wardrobe will not appear until Oct. 20. If it is as spectacular as some of the costumes that Madame Yov'n has made for Camille and Zaza it will be quite effective.

CAST OF NAUGHTY MARIETTA.

Emma Trentini, Orville Harrold, Harry Cooper, Kate Elinore, Marie Duchene, Viola Ellis, Louise Aichel, Blanche Lipton, Vera de Rosa, Sylvia Loti, Myrtle Randall, Raymond J. Bloomer, Edward Martindel, William Frederic, James S. Murray, Howard Morgan and William Mack will compose the cast of Naughty Marietta, the light opera by Victor Herbert and Rida Johnson Young, which Oscar Hammerstein will produce at the Wieting Opera House, Syracuse, Oct. 24, and which he will offer in December in New York.

DAN FISHELL GETS THE PRINCESS

Daniel S. Fishell, manager of the Princess Theatre, St. Louis, Mo., has purchased from E. J. Carpenter of New York, the latter's forty per cent. interest in the theatre. This gives Daniel Fishell ninety-five shares and his brother, Arthur Fishell, assistant manager, five shares. The name of the company hereafter will be the Fishell Brothers Amusement Company, instead of the Fishell Brothers and Carpenter Amusement Company. Mr. Carpenter will devote his whole time to his several attractions.

VICTOR MOORE'S NEW PLAY.

The Happiest Night of His Life, a new musical comedy by Sydney Rosenfeld and Junie McCree, with music by Albert Von Tilzer, is the vehicle finally decided upon by Frazee and Lederer as their starring medium for Victor Moore. The new production will be launched at Atlantic City, Nov. 7, and be offered as the principal Winter attraction of the Colonial Theatre, Chicago, commencing New Year's week.

A SYNDICATE THEATRE IN PORTLAND.

Marc Klaw closed last Wednesday on behalf of Frohman, Klaw and Erlanger, with the Sweeny Investment Company, an Oregon corporation, for a new theatre building in Portland, Oregon, which besides a theatre is to contain a hotel and stores. Work will be pushed as rapidly as possible.

Jane Hood is in town this week consulting her manager, Pat Casey, in regard to booking her act, A Highlander's Romance. The act will shortly open on the Orpheum time.

Madame Pilar-Morin will present L'Enfant Prodigue by Michel Carre with music by Andre Wormser at the Carnegie Lyceum for a limited period beginning Monday night, Oct. 17, with matinees Wednesday and Saturday.

John Saunders left last week to play a comedy role with The Newlyweds and the Baby, which is going to the Coast.

W. J. Locke, the English novelist, has been sojourning in New York and will make a tour of the country.

Ben H. Droste, professionally known as Ben Holmes, and Angeline Fluviot were married in Ft. William, Canada, on Oct. 1. Both are members of Ben Hendricks' Ole Olson company.

Boyd B. Trousdale, who is starring through the West in The Man on the Box, will be seen in a new play next season.

Annie Laurie, which opens at the Hyperion Theatre, New Haven, Oct. 7, will jump direct to the Globe Theatre, Boston, and open there Monday, Oct. 10, after which engagement they will play all the New England cities as originally arranged.

Winchell Smith has just sold through Sanger and Jordan, the play agents, the Australasian rights to his success, The Fortune Hunter, to J. C. Williamson, of Sydney and Melbourne, Australia.

Hamilton G. Park, of Salt Lake City, and Edna Hall Smith, of Washington, D. C., both members of Beverly company, were married in Utica, N. Y., Oct. 3. At the close of the season Mr. and Mrs. Park will retire from the stage and settle in Salt Lake City, Utah, where Mr. Park will enter the real estate business.

Charles Crymble has been added to the cast of Uncle Dave Holcomb to play the low comedian role.

Miss Una Abell-Brinker, starring at the Gayety, Hoboken, owns a shawl made 150 years ago by an ancestor. Its design is beautiful and intricate, and is claimed by Miss Brinker to be the finest of its kind in the United States.

Sanger and Jordan, the play brokers, have leased to John Cort the rights to Rupert Hughes' dramatisation of Karl Edwin Harriman's popular novel called Sadie which will be produced in the near future.

Mr. and Mrs. Edward F. Mannary write from Lynn, Mass., that they are not with The Volunteer Organist as was sent in for the roster of the company.

Ralph Beals and Mabel Keeler, both members of the Soul Kiss Company, were married in Columbia, S. C., Sept. 20.

A new theatre, to be called the Empress, will be built on Wabasha and St. Peter, between Ninth and Exchange Streets, St. Paul, Minn. It will be a three-story brick and concrete building, with stores and flats, the superstructure costing $150,000. George Benz and Sons are financing the enterprise.

The McCaddin Dramatic Society of Brooklyn, N. Y., gave an excellent performance of Brown of Harvard in McCaddin Hall, Oct. 3. Frank Kells coached the members. The cast was: Tom Brown, W. Francis Lawlor; Evelyn Kenyon, Sally E. Park; Gerald Thorne, Arthur McKenna; Marion Thorne, Margaret V. Short. Others in the cast were Mae Gaylord-Martin, Anna C. Donnelly, Katheline Martin, Kathryn Clark, Peter Meenan, Louis S. Smith, Robert Twigg, Alfred Gorman, Richard Ryan, Patrick Walsh, Joseph Ryan, William R. Newman, Stephen F. Huggard, Joseph Huggard, Kiernan Martin, Joseph Atherton, John T. Tiernan, Thomas Sullivan, John J. Keating, James F. Martin, John J. Moran, Joseph Wynn, Edward McCarrick, F. C. Switzer, A. A. Lasker, George H. Richter, Elmer McCarthy, Thomas Cunningham, John J. Short, Richard Rowan, Lester Harte and T. J. McCleary.

Liebler and Company have offered a prize of $100 for an acceptable title for a new play by Bayard Veiller. The drama, temporarily called William, is founded on That Which Never Dies, by Bayard Veiller and Jackson D. Haag.

Elsie Ferguson will try out a new play by Byron Ongley, entitled Ambition. The original title of this play was The Eleventh Hour. If it comes up to the expectations of H. B. Harris, the producer, it will be brought into New York at an early date.

Mr. and Mrs. Horace V. Noble have returned to Chicago, after spending eight weeks at their home in Cincinnati. Mr. Noble was engaged by Max Weber, for the stock at the Weber Theatre, Chicago, as leading man and stage director beginning Sept. 18. Mrs. Noble (Terese Lorraine) is successfully playing the emotional leads.

Maud Lillian Berri was granted an interlocutory decree of divorce from Frank Moulan, in San Francisco, by Judge Van Nostrand, Oct. 4.

Helaine Hadley closed as the star of The Adventures of Polly at Birmingham, Ala., on Saturday night last, and has returned to New York. Miss Hadley has made no other plans as yet for the season. She is a sterling actress, and no doubt will quickly find an opportunity relating to her ability.

Amelia Gardner, Gertrude Dallas, Pamela Gaythorne, Mabel Moore, Zelda Sears, J. H. Benrimo and A. Hylton Allen will be members of the company which the Shuberts will present in Butler Davenport's Keeping Up Appearances.

James B. Donovan and Rena Arnold sailed from England on Oct. 5, arriving in America Oct 13. This has been their third season in England. They have met with pronounced success wherever they have appeared. They are contemplating a trip to Australia and South Africa in July, 1912, having been offered time for that year. Donovan and Arnold open for Pat Casey Oct. 25.

The Iris, the new Elk Theatre in Globe, Ariz., opened its doors for the first time Sept. 8, under the management of Ed R. Keith. He intends to make this house one of the best vaudeville and moving picture theatres in the Southwest. The opening bill included Mack and company and Savoy and Savoy.

Judge Holt granted Adele Ritchie a discharge in bankruptcy Oct. 3. Her liabilities were $15,249 and she had no assets.

Der Rastelbinder (The Rat Trap Peddler), by Franz Lehar and Victor Leon, was given at the Irving Place Theatre Monday night for the first time.

A. H. Woods will offer New York at the Bijou Monday evening, Oct. 17. On the same evening The Rosary will open the Garden Theatre under the Woods' management. The Girl in the Taxi, another Woods' production, will arrive at the Astor Oct. 24.

Dolly and Madge McCalla, the American favorites, have been engaged to play Dandini and Cinderella in the pantomime opening at Christmas at the Syndicate theatres, Walthamstow, Tottenham, and East Ham, in England, previous to a long provincial tour. Madge is easily the youngest principal girl yet seen in so important a role in England.

Fred E. Gilmore and Carl Zoellner are putting out a number of attractions for the better class of theatres, including The Wolf, The Mummy and the Humming Bird and two companies of The Bachelor, in one of which Paul Gilmore will star. The Wolf opened a week ago and is doing splendidly.

Violet Dale, who is to be starred in A Message from Reno, will open her tour in Poughkeepsie, N. Y., Oct. 22.

Leigh De Lacy, and her repertoire company, this season is presenting The Test, The Writing on the Wall, An American Widow, Leah Kleshna, Mrs. Temple's Telegram and The Prince of Liars. The company so far has met with much success.

H. M. Horkheimer has placed in rehearsal A Message from Reno, the new comedy in which Violet Dale is to star this season. The premiere will occur at the Collingwood Opera House, Poughkeepsie, N. Y., on Saturday, Oct. 22, and after a fortnight on the road Miss Dale will appear in New York.

Bertha Kalich's supporting company in A Woman of To-Day includes Walter Hale, Frances Nordstrom, Juliet Shelby, Emily Watteman, Alfred Fisher, John Emerson, Charles Abbe, Frank Lyman, Walter Downing, J. K. Hutchinson, Joseph Winter, Frank Dawson, and Charlotte Shelby. The play opened in New Haven, Oct. 6.

Nat Goodwin opened in his new play, The Captain, in Indianapolis, Oct. 10.

Joseph Hart, the producer, is recovering from a severe case of ptomaine poison at the Hotel Gerard.

The New Gem Vaudeville Theatre in Cairo, Ill., has been completed, and its opening Oct. 10, was an event in that city. The headliners were the Carson Sextette.

They are telling a funny story about Harry McKee, the "funny fat feller" of the Bijou company, Brooklyn, who appeared last week as "Toto," the Frenchman, in The Fatal Wedding. In the first act, Harry is treated to some champagne, which he is supposed to drink. Now Harry prides himself on the fact that he has never tasted intoxicating liquors of any kind. Of course, he expected that the beverage served on the stage would be the regular "stage champagne," which is nothing else than ordinary apple cider, but instead, Ray C. Owens, the business manager, who wanted to play a joke on Harry, had substituted a bottle of real White Seal. McKee didn't realise his mistake until he had gulped down half the bottle, then he went looking for the man who had played the prank on him.

"It cost me four dollars to play that joke on Harry," said Owens afterwards, "but it was worth the investment."

TALES OF HOFFMAN.

A portion of Offenbach's Tales of Hoffman, preserving the third act nearly intact, was produced last week for the first time at Hathaway's Theatre, Lowell, Mass., under direction of Homer Lind. Randolph Hartley, who wrote the libretto for Nevin's Indian opera, Pola, made the adaptation. Helena Fredericks sang the role of Antonio. George Crampton and John Phillips were satisfying. Frank D. Vernon, Aggs Seifert and Vera Roberts were in the cast.

THE PENALTY.

Cohen and Harris announce the first performance of The Penalty, a new play by Henry C. Colwell, with Hilda Spong featured in the leading role, for Friday afternoon, Oct. 14, at the Gaiety Theatre. After this special matinee at the Gaiety, The Penalty will go to Philadelphia to begin its regular season on the following Monday. The Penalty is a four-act drama dealing with the divorce problem. It's author, Henry C. Colwell, is a young Yale graduate who has taken up playwriting as a profession. Hilda Spong is featured in the leading role. Others in the cast are John Flood, Scott Cooper, Dorothy Rossmore, Cuyler Hastings, Harry Mestayer, Kate Lester, Charles Laite, Edna Baker, Charles H. Riegel, Bert Fields and Charles Mason.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Atchison, Mrs. David P., Lillian Arden, Stella Anderson, Thelma Audre.

Boucicault, Mrs. Louise T., Mrs. J. C. Bloom, Kate Blancke, Florence Barker, Marie Baxter, Mrs. L. M. Boyle, Lucy Blake, Ray Bervedge, Marie Beaugarde, Helen Berkeley, Rose Booth, Ouida Bergere.

Cummings, Sara, Rose Curry, Violette Clifford, Josephine Clairmont, Winifred Carter, Adelaide Cummings, Lizzie Coupher, Mattie Crollus, Ella M. Cross, Elmar Clifton.

Dupre, Katie B., Mrs. Malcolm Duncan, Jean Dayne, Marie Dane, Mrs. Frank Dayton, Gertrude De Mont, Belle D'Arcy, Grace Dean, Mary B. Dean, Evelyn De Follart, Mrs. Jno. W. Dillon, Marjorie Davis.

Earle, Hazel, Peggy Edwardes, Evelyn A. Eidowed, Mabelle Elliott.

Florence, Mabel, Hattie Foley, Adelaide Fitzallan.

Gilson, Clara, Ruth Grey, Kath. Glover, Mrs. W. H. Green, Grace Goodale, Mrs. J. D. Glover, Alice Gilmore, Margaret Gordon, Mary E. Goodman.

Hildreth, Helen, May Herbert, Irene Hartford, Sybil Hammersley, Emma L. Handy, Emily Hooper, May Hengler.

Kent, Eleanor, Grace King, Clara Knott, Adelaide Knight.

Leonard, T., Mrs., Mable Lonsdale, Maria Le Claire, Claudia Lucas, Ethel Lewis, Nina Lee, Lillian Loraine, Emily Lytton, Lillian Lawrence, Morgia Lytton, Gene Le Roy, Lockhart Sisters.

May, Florence, Maud Madison, Mary E. Moody, Alice Mortleck, Clara Martin, Juliet Moore, Grace Miller, Ida Mulle, Violet Mackintosh.

Nash, Mae, Edna Norman.

O'Neil, Donalda, Gene Ormond, Julia M. Otis.

Pryor, Chas. A., Mrs. Carrie Perkins, Charlotte Perry, Bernice Parker, Flora Perkins, Lisa Pantzer, Alta Phipps, Ruby Penn.

Randolph, Louise, Edna Rawlins, Katherine Rober, Dorothy Russell, Rose Kennedy, Ethel Romano, Virginia Reid, Lizzie B. Raymond, Shelbia, M., Mrs., Olive Stanley, Frances Schwartz, Zelda Sears.

Taylor, Laurette, Ellen Tate, Bobbie Tucker, Hilda Thomas, Leslie Thornton.

Vane, Lolia, Hazel Vincent.

Wilson, Jas., Mrs., Rose Wilson, Violet Warner, Willa H. Watsdell, Marie Wayne, Ethel Wright, Elsie Wallace, Mrs. H. Wilson, Jessamine Woods.

MEN.

Alberterie, Jr., H. H. Anderson, Arnold Arnold, Ethan Allen, Jack Armstrong.

Bailey, Frank W., Rex Bartlett, Harold Bahler, Lawrence Wheatley, Lee Barrick, Ernest Blair, Fred Bond, W. J. Blair, H. Fred Bell, Ben Bena, Ernest Baxter, Bonnevs and Meredith, Bothner and Campbell.

Cornell, Jas., Bernard Craney, J. F. Cowper, Ted Clare, A. W. Cross, Billy Clifton, Wm. Carr, Eugene Cowles.

Dillman, Hugh, Theo. Desoyt, Albert De Witt, Jos. Dowling, Will Deshon, Frank Dale, W. H. De Witt, Rupert Drumm, Wm. B. Davis, De Von and Mack.

Eaton, Elwyn, Assct L. Evans, Chas. E. Eldridge, Gerald Emerson.

Franklin, Maurice, Stuart Fox.

Gordon, Louis, N. F. Gray, Hugh Ollver, Sam Geiger, Wm. Gordon, Raymond Gilbert, Sonny Crosby, Rich'd Goodall, Geo. B. Grossin, Hermsen, Frank E., Leonard E. Fox, Horan, Geo. C. Hall, Willis Hall, Fred Hall, Victor Harvey, Leo Hartman, Geo. Hadley, Jr., Harvey, Albert Holt, Eugene Howard, Bert Hall, Geo. W. Hale, Howard, Teddy Hoffman, Powell Hayes, Will Hayden, Louis L. Hall, Geo. B. Hall, Percy Haswell.

Jones, A. M., Robt. B. Jones, Gaylor Jones, Kennedy, Jas., Jos. Kaye, Billy Kent, Laddel, Harry, Carey L. Lindsay, Carrie Laumore, E. Lane, J. C. Lee, Chas. E. Lee, Morton, Walter, Chas. Meakins, Burt Morgan, Jos. L. Moore, Fred Morris, Sol Myrtle, Jos. Merrick, Geo. W. Mitchell, Jos. C. Miller, Jay Matsbolte, Homer Miles, Leslie Morosco, Jos. Owens, Mack, Bert Marcus, Jack Mulvey, Jos. Moffatt, Thos. McLoughlin, R. P. Mackay, J. P. McSweeny, D. McCullough, Jas. McCormack.

Nash, Geo., Thos. F. Nye.

Osborne, Jefferson, Jas. B. O'Connor, Harry B. Overton.

Pelligrim, Pete, Duncan Powerdon, H. Pibbs, Jas. Pringle.

Robinson, Clarence E., Chas. Richmond, A. Rawlinson, Fred Runnells, Jas. Reed, Wells Reid, David Rogers, Robt. Ray, Max Rogers, Bumper, Geo. Antonio Rolero, Sam Rivers, Jas. A. Smith, Byron C. Smith, Stuart E. D. Smith, J. V. Shelton, Scott, Smith and White.

York, Samuel S.

Yale, Mead, Thos. Yan.

Wells, Raymond, Chas. C. Wallace, Johnson Wells, Frank Worthing, Jos. Whitehead, Henry B. Walthall, E. H. Wood, Al. W. Wilson, Percy Weedon, Walter and Stone.

Yates, Aubrey.

REGISTERED MATTER.

Laura Bon Byrth, Jas. Curtis, F. A. Dubrow, Clara Pendet, M. B. Moulton, Frank Mayo, Franklin Whitman, Ernest Fremont, Harry Cardy, Walter N. Lawrence.

PENCILED PATTER.

Well, the King of Portugal is liable to accept a vaudeville engagement next. The King has to do something, so why not a "Royalty Dance" with Gaby Desays, his favorite French dancer? He might as well be an actor, for as a King he is now on "the Small time."

Albee has not resigned.

Vaudeville agents are still doing business. The blacklist has not been lifted.

Who's looney now?

It would be funny to see an act made up of the Terry Twins, Potts Brothers, Dolly Sisters and the Carbary Brothers. "Who's Who" (with apologies to Lee Harrison) would be the only thing to name it, as they are all doubles.

The Shuberts and W. A. Brady are now going to organize a club and give dramatic shows on Sunday night, for its members only. They will probably be announced as follows: E. H. Sothern and Julia Marlowe in Romeo and Juliet, by William Shakespeare, all members of this club.

There is a subscription list started to get some theatrical man out of jail. Some harsh-thinking person suggested starting another list to put some others in. How could they?

Edgar Leslie has placed a likely looking song hit with Leo Feist entitled "On the Level I'm Full of the Devil and I Want to Fall in Love."

Large posters around town announce: "Mother, the play of modern times, made Alan Dale cry." So have some musical comedies.

In reviewing a musical comedy last week Charles Darnton said the composer "remembered the music." "Remembered" is right for most of the present-day music, but then the public just hate to have to learn a new melody to whistle and songs are written according to royalty statements.

Addie Ackland, a new recruit to vaudeville, opened up with a single act two weeks ago, and was more than a hit, according to reports. She will be seen around New York on the Big Time very shortly.

They have The Girl on the Train, The (City) of My Dreams, The Girl from Rector's, and any number of other "girl plays." Next thing they'll be doing is calling some show "Any Little Girl." If it's as big a hit as my song of that title they will certainly be satisfied.

Isabelle D'Armond was one big hit at the Fifth Avenue last week. Billy Gaston and her just "ran away with the show." Miss D'Armond has been a success in vaudeville, and it's doubtful if Broadway musical comedy will be able to claim her as one of its own for some time to come, if the vaudeville managers have their way. Cleverness can't get away from the vaudeville moguls. That's one thing you all have to admit.

Favorite expressions used by Vaudeville Agents—beg pardon—Vaudeville Representatives: "No, not this week, but I'm sure of the week after next." "Yes, they want your act, but you're asking too much money." "Well, they're not routing acts at present, but I'll get you a route for next season." "You do a very good act but there's so many acts like yours around here." "I'd advise you to take it for that money, so they can get a report on the act."

That loud noise that was heard in New York on last Monday was Eunice Burnham and Lottie Greenwood arriving in New York after a year and a day on the Orpheum Circuit. They open at the Bronx Theatre next week, and New Yorkers will have a chance to see a couple of regular clever females doing "some" act.

Some fellow has a monkey that he claims can talk. It would never do to put him in vaudeville because he might put up a kick for more money if his act should be a hit.

Hammerstein's programme last week had Ben Welch billed as "Ben Walsh." A Rube in the back of the house said, "That Irishman imitates a Jew and a Dago better than any one I ever knew." Oi, oi, if Bennie heard him.

A theatre in Paris may have to close because the authors over there have decided to boycott it. Over here the authors would have to "close up" if some of the theatres decided to boycott them. What a difference a nice big ocean makes.

Eddie De Noyer and Rose Danio are doing very nicely with their new act and expect to open in New York in the course of a couple of weeks.

Cavalieri says she hopes the public will not take all that was said about her to heart. Why, not at all, madame, the public know that you don't need any sympathy and your husband does not deserve any; so go right along and sell your opera notes.

Now that the Post Season series is on in baseball circles, why not a series between the rival booking offices with Marcus Loew as umpire? By the way, Marcus will soon rival the Shuberts when it comes to owning New York theatres.

There's one good thing about football, none of the players ever go in vaudeville.

Shipping News: Otto Henry Harris held a party on his yacht *Elbow Nubs*, last Sunday. The only water near was on the outside of the boat. Seltzer was used for a chaser.

The Edison people have a new film entitled The Life of a New York Policeman. Let us hope they don't show it all.

THOMAS J. GRAY.

THE ORPHEUM THEATRE IN JERSEY CITY.

The new Orpheum Theatre at the Five Corners in Jersey City Heights opened on Oct. 8 with Edna May Spooner in Esma. The house, which seats 1,600, was filled to overflowing by an enthusiastic audience. Introductory speeches were made by Congressman Kinkead and Mrs. Mary Gibbs Spooner. Mrs. Spooner is the head of the stock company which has leased the theatre for ten years. The cast of Esma included Edna May Spooner, Phillip Quinn, Harold Kennedy Edwin H. Curtis, Everett Butterfield, Mr. Robinson, Charles Drake, Nell Barnett, Lem Thrall, Thomas O'Neill, Robert Spooner, Jim Genly, Olive Grove, Valeria Bijou, Lelia Davis, Pearl Gray, Lorna Elliott, Florence Perret, Grace Hopkins, Yolande Bijou, Isabel Emerson, Duchess Bijou, Juliette Roberts, Evelyn Emerson.

NIFTY NONSENSE.

Billy Gaston and Isabell D'Armond brought a unique little dancing and singing act to town last week. The Fifth Avenue was the first stopping place in the city for this clever pair, but it is bound not to be the last. Mr. Gaston combines good looks, an excellent voice and real comedy ability, while Miss D'Armond furnished a feminine display of the same qualities. Nifty Nonsense, as their act is called, a combination of dancing, singing and talking, rivalled Fannie Ward in the latter's excellent and well-interpreted sketch, An Unlucky Sta, for first place.

CINCINNATI.

Guy Bates Post at the Lyric—Stock Companies Offerings Pleased Good Houses.

The attraction at the Lyric 9-15 is The Nigger, with Guy Bates Post in the leading role, opening Sunday night.

George Evans and his Honey Boy Minstrels came to the Grand Opera House for a week's stay 9. The cast of favorites with him last year remains almost intact.

Brewster's Millions is being presented by the Forepaugh Stock co. at the Olympic. Gilbert Ely, who for several seasons was stage director at the Olympic, returns to that position this week, succeeding Harry Chapman Ford.

Following the matinees on Wednesday and Saturday afternoon receptions were held in the ladies' foyer at the Olympic, to enable all those attending the matinees to meet the members of the Forepaugh co.

The Dancer Classique Russe is the headliner at the Orpheum 9-15. The bill includes seven other acts.

Gertrude Hoffman is making her farewell appearance in vaudeville at the Columbia, with her Gertrude Hoffman Review. Her characterizations range from an interpretation of Straus' Blue Danube to an impersonation of Eddie Leonard, George M. Cohan, Eva Tanguay, Ruth St. Denis, Anna Held, Isadora Duncan and the twelve nymphs, Harry Lauder, Alice Lloyd, Annette Kellerman and others. Her performance lasts for over an hour. The bill includes eight other acts.

The Live Wire, a dramatic novelty, opened at Henck's afternoon 9.

The Holden Stock co. is giving The Sign of the Four a fine production at the Lyceum.

A. J. McNAIR.

TORONTO.

The Naked Truth for the First Time in America —The Rosary Made Good Impression.

For the first time on any American stage Henry E. Dixey in The Naked Truth was seen at the Royal Alexandria 3-8. The play is a comedy in three acts, and discloses in a humorous manner some of the humbugs and shams of every-day life. Charles Hawtry scored a success with it in England, and it is safe to predict that Mr. Dixey will do equally well with it on this side. The Midnight Sons 10-15.

J. E. Dodson's return in The House Next Door was heartily welcomed at the Princess 3-8. The Dollar Princess 10-15.

The Rosary 3-8 made a favorable impression at the Grand. Robert Brister and Claude Norris were most pleasing in their respective parts. A Winning Miss 10-15.

Sam Chip and Mary Marble in Old Edam delighted all at Shea's this week. They are always welcomed to Toronto and this quaint sketch is ever popular. Madame Adelaide Norwood, the prima donna soprano, was the headliner and was well received. The fearless Ce Dora on her Golden Globe added plenty of excitement and thrills to the bill. Among the other attractions were the Long Acre Quartette, who are very good; Leo Carillo, monologist; Plorts and the Larelia Sisters, European acrobats; the merry singing and dancing Cliffords, and George Felix and the Barry Girls in the humorous sketch The Boy Next Door.

E. CHESTER IRONSIDE.

NOTES OF VARIOUS ACTIVITIES.

Albert Lando, stage director at Keith's Bijou, Pawtucket, is giving the public of that city some of the best productions artistically and scenically they have ever had. Business is by far the best in the history of the house, and Mr. Lando has established himself as a prime favorite with both management and public.

A European film manufacturer would like to establish relations with an American firm for the purchase of new and used films of American manufacture, with the ultimate intention of placing his own films upon the American market. Communications should be addressed "European Films," care this office.

The Universal Stage Lighting Company (Kliegl Brothers) are shipping this week to Baron Mitsui, of the Flowery Land, a considerable quantity of their electrical effects for use at the Electrical Exposition to be held next year at Yokohama, Japan. They have also supplied during the past week a number of new devices for the Elks' Home at Paterson, N. J. An important meeting of this organization is to be held shortly and among the items which will be offered for the notice of members is a novel clock, carved of stone, with illuminated figures of the hours. A number of other novelties, not to be disclosed except to the elect, have also received the skillful attention of Messrs. Kliegl Brothers.

J. H. Haverly's Mastodon Minstrels is a name which still possesses the magic power to draw crowded houses, having for many years stood for the best in minstrelsy. Responsible persons can arrange to lease on royalty the use of this trade mark by applying to Ida Haverly, 208 West Forty-second Street.

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Births

LUM.—A son to Mr. and Mrs. Charles N. Lum, in Des Moines, Ia., Sept. 29.

Married.

BEALS—KEELER.—Ralph Beals and Mabel Keeler, in Columbia, S. C., Sept. 20.

DROSTE—FLUVIOT.—Ben Droste (Ben Holmes) to Angeline Fluviot, in Fort William, Can., Oct. 1.

PARK—SMITH.—Hamilton G. Park to Edna Hall Smith, in Utica, N. Y., Oct. 5.

Died

CONDIT.—Walter Condit, in New York, on Oct. 7, aged 58.

HAMILTON.—William H. Hamilton, in Worcester, Mass., Sept. 30, aged 72 years.

HOLLINGSWORTH.—James G. Hollingsworth, at Fayetteville, N. C., on Oct. 5.

HOWE.—Anna M. Howe, in Atlantic City, on Sept. 28, aged 40.

PRIMROSE.—Catherine Primrose, in New York, on Oct. 6.

RICE.—Mrs. Belle Rice, in Homestead, Pa., on Oct. 3.

SEELEY.—Mrs. J. F. Seeley, at Spokane, Wash., on Sept. 29.

SEYMOUR.—Virginia Seymour, in Bayshore, L. I., on Oct. 3.

WELB.—Ferdinand Welb, in St. Louis, Oct. 2.

DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (Geo. W. Lyon, mgr.): Crystal, N. D., 17, Walhalla 18, Drayton 19, Northwood 21, Mayville 22, Hillsboro 24.

ADVENTURES OF POLLY (James Wall, mgr.): Memphis, Tenn., 10-15.

ALIAS JIMMY VALENTINE (Liebler and Co., mgrs.): Schenectady, N. Y., 11, 12, Utica 13, Auburn 14, Ithaca 15, Elmira 17, Wilkes-Barre, Pa., 18, Scranton 19, 20, Pittston 21, Easton 22.

BACHELOR'S HONEYMOON (Central: A. Mayo Bradfield, mgr.): Fort Saskatchewan, Alba., Can., 19, Edmonton 20-22, Calgary 23-25, Revelstoke, B. C., 26, 27.

BLANEY, HARRY CLAY (Blaney Amusement Co., mgrs.): Richmond, Va., 10-15, Norfolk 17-22.

CHAUNCEY-KEIFFER STOCK (Fred Chauncey, mgr.): Sunbury, Pa., 10-15, Phillipsburg 17-22.

CLARKE, FREDERIC (J. Cosgrove, mgr.): Edmonton, Alba., Can., 14-16, Saskatchewan 17, Vermillion 18, Loydminster 19, Battleford 20, North Battleford 21, Saskatoon 24, 25.

COLONIAL STOCK: Glace Bay, Can., 10-12, Sydney Mines 13-15, Halifax, N. S., 17-22.

FIGHTING PARSON (Western: Henry Wyatt, mgr.): Traverse City, Mich., 17, Elk Rapids 18, Charlevoix 20, Pellston 21, Cheboygan 22, Onaway 23.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Fairfield, Ill., 13-15, Taylorville 17-22.

GRAHAME, FERDINAND, STOCK: Richmond, Ind.,—indefinite.

HENDERSON STOCK (W. J. and B. R. Henderson, mgrs.): Ogden, Ia., 10-15, Grand Junction 17-22.

HILLMAN'S STOCK (F. P. Hillman, mgr.): Delphos, Kan., 10-12, Glasco 13-15, Miltonvale 17-19.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): McKeesport, Pa., 12, Chillicothe, O., 14, Portsmouth 15, Xenia 17, Marion 18, Tiffin 19, Upper Sandusky 20, Delaware 21, Springfield 22.

HUMAN HEARTS (Northern: C. R. Reno, mgr.): Wilkes-Barre, Pa., 12, Lykens 14, York 15, Hanover 17, Lancaster 18, Reading 19.

ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Portland, Ore., 10-15.

IMPERIAL STOCK (Albert H. Graybill, mgr.): Kokomo, Ind., 10-15, Lafayette 17-22.

KEENE, LORRAINE, ASSOCIATE PLAYERS (H. L. Lawrence, mgr.): Bloomington, Ill.—indefinite.

LOST TRAIL (Wills Amusement Co., mgrs.): Zanesville, O., 12, Lancaster 13, Circleville 14, Chillicothe 15, Hamilton 16, Richmond, Ind., 17, Anderson 18, Muncie 19, Marion 20, Kokomo 21, South Bend 22, Benton Harbor, Mich., 23.

LOTTERY MAN (Messrs. Shubert, mgrs.): Tacoma, Wash., 12, 13, Seattle 14-16.

MAHER, PHIL, STOCK: Bellefonte, Pa., 10-15, Pottsville, 17-22.

MALLORY, CLIFTON (D. H. Cook, mgr.): Arcade, N. Y., 17, Springville 18, Cherry, Pa., 19, 20, Waynesburg 21, Somerset 22.

NAZIMOVA, ALLA (Messrs. Shubert, mgrs.): Helena, Mont., 12, Missoula 13, Spokane, Wash., 14, 15, Walla Walla 17, No. Yakima 18, Ellensburg 19, Seattle 20-22.

MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Fort Smith, Ark., 12, Van Buren 13, Fayetteville 14, Joplin, Mo., 15, 16, Springfield 17, Parsons, Kan., 18, Coffeyville 19, Winfield 20, Arkansas City 21, Wichita 22, Pittsburg 23.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Waterville, Minn., 14, Faribault 15, Shakopee 18, Mankato 20, St. James 22.

RED MILL (Marten and Emery, mgrs.): Ottawa, Ill., 12, Cincinnati, O., 16-22.

ROUND UP (B. J. Cohen, mgr.): Waterbury, Conn., 10-12, Bridgeport 13-15, Newark, N. J., 17-22.

STAHL, ROSE (Henry B. Harris, mgr.): Los Angeles, Cal., 10-15.

TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Hutchinson, Kan., 12, Wichita 13, Enid, Okla., 14, Guthrie 15, El Reno 16, Oklahoma City 17, Shawnee 18, McAlester 19, Muskogee 20, Tulsa 21, Vinita 22.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Belleville, Ill., 16, Cairo 17, Paducah, Ky., 18, Memphis, Tenn., 19, Little Rock, Ark., 20, Texarkana, Tex., 21.

WOODRUFF, HENRY (Mort. H. Singer, mgr.): Hammond, Ind., 13, Joliet, Ill., 14, Aurora 14, Janesville 15, St. Paul, Minn., 16-19, Minneapolis 20-22, Eau Claire, Wis., 23.

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THEATRE EVENTS IN CHICAGO

New Plays and Note of Their Reception—Mrs. Fiske's Engagement Remarkably Successful—Bernhardt to Open Her Tour Here—Colburn's Chat...

(Special to The Mirror.)

CHICAGO, Oct. 10.—Bright Eyes and $3,000,000 were newcomers Sunday night, the former at the Colonial, succeeding The Follies of 1910, and the latter at the Chicago Opera House, where Teresa, Be Mine represented a rather unsuccessful effort to please Chicagoans with a foreign product. Bright Eyes brought Florence Holbrook and Cecil Lean back to their home city, and a houseful of friends gave them greeting when they first appeared the opening night. John Ford, May Boley, and others well known to Chicago theatregoers are in $3,000,000. Both arrivals fared well the opening night.

A Fool There Was, the extreme drama based on a "rat, a bone and a bank of hair," returned to the city last night, at McVicker's, with Robert Hilliard. The McVicker's legion was out in full force and seemed to like a great deal of the play. There was especial applause for the star and a successful engagement seemed assured.

Sarah Bernhardt will begin her American tour at the Studebaker on Oct. 31, following another slim star, Miss Janis. The slim woman is just at present the idol of the fashionable, and so far as possible the brilliant audience which will greet Bernhardt the opening night will be slim. It will be no place for a North African sultan. Bernhardt's list of plays will be for the first week: Monday, L'Aiglon; Tuesday, La Tosca; Wednesday matinee, L'Aiglon; Wednesday night, Les Bouffons and La Bois Sacre; Thursday, Camille; Friday, Fedora and Gringoire; Saturday matinee, Phedre; Saturday night, Joan of Arc. The best seats will be $3.

The Aeroplane Girl will follow Jumping Jupiter at the Cort next Sunday.

The Aviator will come to the Olympic next Sunday night and be a rival to The Aeroplane Girl.

The curtain will be lifted on Lower Berth 13 at the Whitney next Saturday night. Arthur Gillespie and Colin Davis have been announced as the writers of the book and Joseph Howard as the composer, but O. L. Hall, of the "Journal," prints a note saying Mr. Howard has wired him from Walla Walla or North Yakima, that success or failure will lift or fall on him, and him alone.

Note, with green sealing wax: Chauncey Olcott will be at McVicker's again Oct. 23 in a new play, Barry of Ballymore. "Ballymore is in Ireland," says the announcement.

Mr. Thomas, the Missouri playwright, maintains but hardly adds to his reputation with The Member from Ozark, produced at the Olympic last week by George Cohan and others. The press was cordial and generally favorable. Frederick Burton plays the tall, slim, honest member from Ozark with a generally satisfying naturalness. Possibly the stiffness and awkwardness are at times overemphasized, but the character as he draws it is, in the main an unusually popular and creditable creation. Jane Perton is handsome and clever as the woman lobbyist. William Wolcott is excellent as the governor. The rest of the company is generally capable—Lincoln Plumer as the reporter, Frederick Watson as the Senator with a "gun," Gertrude Dalton as Clara, Ralph Dean as Richards, Joseph Slayton as one of the lobbyists, Lois Burnett as Mary, and Douglas Gordon as the surgeon.

Lalile Fisher, the sweet singer of last season at the Princess, is starring this week at the Majestic. Will Cressy and Blanche Dayne are on the bill.

Herbert Kelcey and Effie Shannon helped to maintain the crowds at the Majestic last week. Miss Shannon was charming in the rather mild but neat and clever little playlet by James Clarence Harvey. Mr. Kelcey's manager was hardly as noteworthy. Eddie Leonard was immensely popular in his act and made a little speech.

Laura Jean Libbey attracted a good deal of attention and many people at the American Music Hall, but she was not encouraged to stay in vaudeville.

The bills this week: Grand Opera House, Mrs. Fiske; Garrick, Chocolate Soldier; Olympic, Member from Ozark; Powers, Billie Burke in Mrs. Dot; Colonial, Bright Eyes; Cort, Richard Carle, Illinois, Dollar Princess; Chicago Opera House $3,000,000; Lyric, The Gamblers; Studebaker, Elsie Janis; Princess, Deep Purple; La Salle, Sweetest Girl in Paris; Whitney, Alma Wo Wohnst Du? McVicker's, A Fool There Was; Globe, The Rosary; Haymarket, Three Weeks; National, Millionaire Kid; People's, Marie Nelson Stock in Miss Hobbs; College, In the Palace of the King; Marlowe, stock; Bijou, Boy Detective; Crown, Beverly of Graustark; Criterion, stock; Weber's, Cast Aside.

Billie Burke is fashionably popular in a Maugham comedy of tea and talk consistency. Her large following remains loyal and Powers' holds audiences of good size. Lawrence D'Orsay has not been overlooked in the reviews.

Elbert Hubbard, lured back into vaudeville, will be at the Majestic next week. Unlike Laura Jean Libby, he "makes good."

The handsome College Theatre, over on the North Side, which is conducted by Father P. K. McCabe in such a successful way, with a creditable stock company, is giving some excellent plays. The House of a Thousand Candles afforded the company last week a chance to add to its honors. Frederick Julian as Bates and Virginia Keating as Marion were admirable, while William A. Grew did John Glenarm strongly. Edward McGillan did the eccentric grandfather in a quiet but effective way. Joseph Remington played Pickering with the necessary deviltry and force. Fred Langley was good as the Irish member of the bar. Eugene Miller made an excellent fighting parson.

It is quite a revelation to those who habitually attend only the presentations at the downtown theatres, to look in on at least two of the outlying stock companies. There is an atmosphere about them that is distinctive, refreshing and in a way inspiring. This is particularly the case with the People's Theatre on the West Side, as well as the College on the North Side. The Little Gray Lady was given in a way last week that would do credit to any theatre. The piece was cast accurately as far as the company was concerned, with Marie Nelson as Anna Gray. Miss Nelson deserves the praise she has been getting from the local critics since the opening. She is not only pleasing in the quiet scenes, but meets the stronger requirement successfully. Jean Adair, Blanche Crosier, Freda Marshall, Camille D'Arcy, Lewis O. Hart, Henry W. Rowell, Arline Alcine, and Walter Poulter in the other principal characters were all capital. J. T. Prince, Jr., is the manager, and he is giving his patrons fine entertainments, which are appreciated.

Becky Sharp, as played by Mrs. Fiske and company, has awakened wide interest and the audiences at the Grand Opera House have been steadily increasing. The advance sale has caused a change of plans and Becky Sharp is continued this week. The press bestowed the highest praise on Mrs. Fiske's famous characterisation and the production. In the numerous company supporting her there were many individual instances of fine acting. Henry Stephenson's Rawdon Crawley was one of these, and Holbrook Blinn's Marquis of Steyne, Florine Arnold's Miss Crawley, Alice John's Amelia Sedley, Robert V. Ferguson's Sir Pitt, and Harold Russell's Joseph Sedley. The Waterloo ball scene was a brilliant accomplishment. The large audience Wednesday night was fascinated by Mrs. Fiske's acting in the poor lodgings scene closing the play.

Rehearsals of Mrs. Fiske's new play, Mrs. Bumpstead-Leigh, an American comedy by Harry James Smith, have been held daily and the first production next Monday is awaited with interest. Mrs. Bumpstead-Leigh will be preceded by a play in one act, The Shadow of the Glen, by J. M. Synge. Pillars of Society was to have been played this week. Hannele, the Hauptmann dream-people play, is announced for the closing week of Oct. 24. During the last two weeks of the engagement Wednesday matinees will be given.

Harrison Grey Fiske and Harry James Smith, author of Mrs. Bumpstead-Leigh, are in the city attending the rehearsals of the new play.

The Sweetest Girl in Paris is in its seventh week at the La Salle and still drawing well. The cast remains the same, with Trixie Frigansa, Alexander Carr, Alice Yorke, John E. Young, and Catherine Rowe Palmer getting especial applause.

The Gamblers is to remain at the Lyric a month, and its success may keep it there longer. The audiences have been large at all performances so far. As the first offering of the new Authors' Producing Company, of which John Cort is president, it spells good judgment and prosperity.

Elsie Janis is still attracting big audiences at the Studebaker, and this may not be considered surprising in the least. Elsie Janis as a star in a play by Henry Blossom, based on a book by George Ade, produced by Mr. Dillingham, at such a popular theatre as the Studebaker, is a combination that would seem irresistible.

Since The Rosary brought the Globe Theatre to life it has entered upon its second month there. Messrs. Rowland and Clifford have provided a good company and a fine production.

The Deep Purple, by Paul Armstrong and Wilson Mizner, won all the critics. They promptly recorded it as a melodrama, but it was virtually the opinion that it was good melodrama. Carrying melodramatic enthusiasm into description one may say it was splendidly acted. There was not a large audience at the Princess Tuesday night, but it seemed under the spell either of the art of acting, or the daring little stage journey in the underworld, or both. There seemed to be more strict attention than applause, although there was a good deal of that champagne for the spiritual refreshment of mummers and their managers. The play is all about a "badger game" to get a small fortune from a young mining engineer just returned to New York with $40,000 net profits for the Summer. The engineer turns hero and rescues a pretty little dope of a girl who thinks she loves the nicest looking badgerer-thief, and is used as the bait to catch the goldfish. The sordid story is told with dramatic appeal that seldom or never fails in any of the four acts. Without shy Dumas glamor of lost life still The Deep Purple holds interest and wins approval. Seldom has there been a better group of men actors in any play here: Richard Bennett as the mining engineer, hearty, spontaneous, prepossessing, sincere, natural; Emmett Corrigan as Laylock, the Western boldup man (who is reforming), strong, with a lot of manhood after all, sympathetic, humble, fearless, a coward-hater, and finally a coward-killer to defend a woman and wreak revenge on the sneak who tried to send him to the electric chair for "blood money"; W. J. Ferguson as "Pop" Clark, a sanctimonious-looking, comedy-coward of the badger band, and Jameson Lee Finney as the slender and stylish young crook, who lures the girl and is killed by Laylock. Mr. Finney presents the delectable attributes of the cigarette-sucking cur, criminal and coward with ease and completeness. Catherine Calvert as the pretty little victim was the character accurately and a revelation of impulse and naturalness in the emotional outbursts. She had the role keyed right all the time. George Bruce was excellent as Bruce, and George T. Meech did Conelley, the hotel "copper," plausibly. Ada Dwyer deserves especial credit for getting the sympathies and admiration of her audience with the part of Frisco Kate. Her part, opposite Emmett Corrigan boldup man, shows that there is nothing too bad for the Irish to make good (in).

Manager Harry Hamlin, of the Grand Opera House, has begun the announcement in the lobby of the approaching engagement of Clyde Fitch's last play, The City, which is to remain a month at the Grand.

OTIS COLBURN.

THE STAGE-CHILD LAWS

Boston, in Common with Other Cities, Must Suffer from Illiberal Statutes—What Is Going On in the Hub Theatres—Benton's Chat.

(Special to The Mirror.)

BOSTON, Oct. 10.—A national movement will be started to get a change in the local laws relating to stage children, but it is hardly probable that Boston managers will do anything more at present. The fight that they have made for three years has been a strenuous one, but it has been in vain, and now a rest will be the probability. Of course, Francis Wilson cannot possibly come here in The Bachelor's Baby, and it will be out of the question to think of doing anything for a Christmas matinee season for The Blue Bird from the New Theatre. Meantime the State police has just notified the Universalists of Brockton that they cannot give a playlet with children in it for money.

Two or three changes in bill were all that were made in Boston this week.

Nance O'Neil and her associates in The Lily gave the Hollis the best bill of the season, and the audience was in proportion. It was easy to predict a good engagement for The Lily, for Boston always has been Nance O'Neil's strongest city from the day when she was first "discovered here." Charles Cartwright is another favorite in the cast and Alfred Hickman, Julie Dean, Oscar Eagle, and the rest aid in the effectiveness.

Another change of bill in town this week was of special interest locally—Annie Laurie at the Globe. This is a work by a Boston playwright, M. Douglas Flattery, who has been identified with local dramatic affairs for some time. It is not exactly a complete novelty, for it was tried out by a Summer co. at the Orpheum a year ago, and made good on that occasion. The chief interest among the members of the cast was in the work of Frances Bacon in the title-role.

Barney Gilmore in Kelly from the Emerald Isle is booked at the Grand Opera House at an appropriate time this season, for he comes here during the week of the new holiday, Columbus Day, which has been taken up by the Irish for their own particular celebration, and they are going to parade and have a great time on the holiday, so that the new play at the house at the South End will share in the good favor.

John Craig makes the turn to comedy at the Castle Square with his stock company, and the new offering this week is in lighter vein than has been the rule. Clyde Fitch's Girls was certainly a good choice, and it was well presented by the entire cast, the balance being of the order which Mr. Craig has always maintained at this house.

And Girls is here, too, so that there might well be confusion among the uninitiated from the names of the pieces. The business at the Boston has been good, and Joe Cawthorne and Maude Raymond win the honors.

There has been a personal triumph for Gertrude Elliott at the Shubert with The Dawn of a To-morrow, for her study as Glad in this Christian Science piece is the feature of the production.

Marie Doro has started upon the last half of her engagement at the Park with Electricity, and after the present fortnight she will go into New York with William Gillette's latest play. Charles Frohman came on to see the piece last week and he liked it so well that he is going to send Miss Doro to London with it later.

The Fortune Hunter ends its first month at the Tremont with audiences just as large as they were when John Barrymore first came to town.

Equally sure of prosperity for a long time to come is The Arcadians, at the Colonial. Julia Sanderson's individual hit is one of the conspicuous features of the production, while the comedy honors lie about even between Frank Moulan and Percival Knight.

This is the last week of the engagement of The Girl and the Drummer at the Majestic, where the new version of What Happened to Jones has added another to the list of old farces, galvanized by fun and girls. Much has been made of the fact that Herbert Corthell was brought into prominence by Seven Days, but they seem to forget all about his Boston hit in Strongheart.

In the bill at Keith's this week are Burr McIntosh in Out Yonder, Elphre Snowden and Karl Beaham, Jack Wilson, Irene Dillon, Pederson Brothers, Hal Merritt, and Cedora.

The burlesque bills of the week are: Gaiety, Fads and Follies; Howard Athenaeum, Broadway Gaiety Girls and house olio; Columbia, Dave Marion's Dreamland, and Casino, Weber's Parisian Widows.

The Cub, which ended its three weeks' engagement at the Globe, is to have material alterations made in it, and an entirely new act has been written, to be inserted after the first one as it stands at present, and rumor has it that the piece will be played in quite a different vein when the reconstructions have been made.

Charles Emerson Cook, who used to be editor of the "Budget," in this city, has been renewing old acquaintances now that he is back with The Dawn of a To-morrow in the business end of the engagement at the Shubert.

H. Price Webber, of the Boston Comedy co., has been in town during the past week and has been making some preliminary arrangements for starting out on his new tour, for he is entirely rested after the long vacation which he spent at his Summer home in Augusta, Me.

Countess de Pierrefeu (Elsa Tudor), the Boston society girl who made some appearances in drapery dancing last Winter, and occasioned quite a little stir among her former society friends, has been in town for a few days and will now join the Count in New York.

James Gilbert will be in charge of the rehearsals of the pageant From Cave Life to City Life, which will be given by the Boston 1915 Committee at the Avenue next month. There will be much dancing, with high school students—over age—from suburban places. Mr. Gilbert's wife, by the way, is just recuperating at the Woman's Charity Club Hospital from a severe surgical operation.

Josephine Sherwood is back in town, while her husband, Shelley Hull, is playing with Marie Doro at the Park.

There came pretty near being a panic in Chelsea last week while a performance was being given in the Scenic Theatre. It was a Hebrew holiday and about 1,000 Yiddish playgoers were on hand when an alarm was given for fire nearby. The people saw the flames and started in a wild rush, but nobody was badly hurt.

There was a genuine bit of pathos in real life last week in the appearances of Frank Chick with the Brigadiers at the Columbia. His boy Eddie was taken sick from diphtheria and had to be removed to the City Hospital. The father had to continue with his specialty all the week, and he was doing the bit when called to the hospital. Before he could get there in a taxi the boy had died. He was very popular with the others in the co.

When William Gillette revives Clarice for a night at the Hollis, where he is the next star, Marie Doro will close her theatre in New York for one night and will come on to take her old part.

Hugh P. McNally, formerly press representative of the Boston and dramatic editor of the "Herald," is looking out for the publicity end of the Mechanics' Exposition. JAY BENTON.

BALTIMORE.

Laura Nelson Hall and Orin Johnson at Ford's —Good Business Despite Warm Weather.

New York, an intensely interesting and rather unconventional drama, is the attraction at Ford's 10-15. F. F. Bentley has given his story well, and the co. seems to be of high order. In the cast are Mary Shaw, Lumsden Hall, and Orin Johnson. Raymond Hitchcock in The Man Who Owns Broadway will follow.

Jim the Penman 3-8 is given at the Auditorium, with a cast of extraordinary strength, and it is safe to say that standing room will be the order of the week. It was never more realistically presented than by the present cast, which includes Charles Richman, Florence Roberts, Theodore Roberts, Thurlow Bergen, Arthur Forrest, Jeffries Lewis, Stanhope Wheatcroft, and Louise Bacadet. Next week, James T. Powers in Havana.

Bessie McCoy holds the stage of the Academy of Music in the new musical comedy, The Kissing Girl. The piece abounds in singing and dancing, and Miss McCoy is seen at her best. Others in the clever cast are Harold Hoy, Annie Yeamans, and George Dupree Mendum. Incidentally a band of real Hawaiian dancers and singers is introduced. The underline is The Iron King.

The Man of the Hour enterprises the gateway of the Holliday Street, with Felix Haney and Gertrude Fowler in the leading roles. The performance is an interesting one. At the close of the week it will give place to Bernard Daly.

The Jersey Lillies are seen at the Gayety, and The Imperials are at the Monumental.

New and rather attractive vaudeville bills are presented at the Victoria and Wilson.

Adele Ritchie, who is the headline feature at the Maryland, introduces some new songs. Others on the bill are Stuart Barnes, J. Francis Dooley, and Corinne Sales; Tuscano Lasky's Pleasad Minstrels, Ben Lewis and Gladys Goldwood, Wormwood's Monkey Circus, and Adams Bros.

Notwithstanding the exceedingly warm weather, the theatres have all been doing well. The lower temperature of this week will undoubtedly tend to increase business.

HAROLD RUTLEDGE.

PARKS AND AIRDOMES.

At the Guthrie, Okla., Airdome (John Hall, Hall) Harvey's co. is playing their 2d week. The Business of the Business Men, 5-8, is said to be good business, 9-10 is A Trip to Chinatown, same week, 11-12 and 13 Tempest and Sunshine, Sept. 29-1.

The Gulfport, Miss., Airdome (James and Mary) closed a most successful season 8th. Managers will run vaudeville and shows in the Biloxi during Winter season.

At the Biloxi, Miss., Airdome (J. Israel): The Royal English Comedy company, Sept. 5-10, closed house for season, which has been a most prosperous one.

The De Soto, Mo., Airdome, under management of Gust Hamel, Jr., closed a successful season on Oct. 1.

Billy Kersand's Minstrels entertained and business at the Bartlesville, Okla., Airdome Sept. 24-1.

FAIRS AND CARNIVALS.

The Lancaster, O., Fair, Oct. 12-15, is attracting larger crowds than ever before. The management has expended $10,000 on the grounds and buildings and has secured many good attractions for the occasion. It is said to be the best in the State.

A Street Fair and Carnival, with H. S. Parkhurst Shows as the feature, is being held at Racine, Wis., Oct. 8-9, under auspices of Masonic Baseball Club. They are doing well, but wet and cold weather is holding attendance down.

The Intermountain Fair Association opened a six-day fair at Boise City, Ida., Oct. 10-15, and is advertised as the biggest one ever held in that State.

ARENA NOTES.

Good business greeted the Forepaugh and Sells Circus at Guthrie, Okla., where they gave two satisfactory performances on Oct. 7.

John Robinson's Circus gave two fine performances at Greenville, S. C., on Sept. 27 and pleased fair business.

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THE PHILADELPHIA STAGE

Unfulfilled Promises of the Week—A Thief in the Night—The Bachelor Belles—Where the Trail Divides—Old Favorites Returning—Burlesque and Vaudeville.

(*Special to The Mirror.*)

PHILADELPHIA, Oct. 10.—Seldom does a theatrical week open in this city so full of promise as last week with its six changes. But there was disappointment instead of expected profitable results. Attendance, as a whole, was light, the only "big" business of the week going to the Lyric, where Lew Fields and The Summer Widowers began a two weeks' engagement. Robert Edeson in Where the Trail Divides did fairly well at the Garrick, but Marie Tempest in A Thief in the Night, at the Broad, and Adeline Genee in The Bachelor Belles at the Chestnut Street Opera House, failed to attract more than ordinary sized houses. The Three Twins at the Forrest, The Third Degree at the Walnut, and The Merry Widow at the Adelphi had rather slim audiences, which was due, no doubt, to the fact that they have been here before, and theatregoers preferred the new attractions. Cause for the light business at the Broad and the Chestnut Street Opera House is easily explained—A Thief in the Night and The Bachelor Belles won't do in their present form. Miss Tempest cannot save the former piece more than can Mlle. Genee the latter, it is hardly likely, however, that Charles Frohman will let well enough alone. A Thief in the Night, in my humble opinion, is a play that has a right to make a great success, although it is possible that Miss Tempest will withdraw permanently from the cast next Thursday night, as it is announced she will appear only twice more, on Friday and Saturday evenings at the Broad, on Friday and Saturday afternoons in a revival of Caste, taking the part, of course, of Polly Eccles, in which she scored one of the greatest successes of her theatrical career. No better evidence of the failure of A Thief in the Night is needed than this change in bill, although the management states that the change is made "in response to the numerous and special requests that have reached Miss Tempest that she give Philadelphians an opportunity to again see her as Polly Eccles." A Thief in the Night had every success, predicted for it these "reasons," it is safe to say, would not have been forthcoming.

As a matter of fact, there is no good reason why A Thief in the Night, a drama from the pen of Tristan Bernard and Alfred Athis, should be produced upon the American stage; it possesses nothing. The idea of a man falling in love with a woman he agrees to murder, for which he is to receive 10,000 francs, in order to secure certain compromising letters for another woman; his confession of the plot to the latter's husband; her admission that she loves him sevenfold more for his confession, are in no sense edifying, nor is it new to the theatre. It does not appeal to the present-day audience, at least not as developed by A Thief in the Night. Miss Tempest's opportunities in the artificial and unconvincing play are few, the exception being the last act, in which she has an opportunity to display that magnetism which has made her famous

AROUND VARIOUS CIRCUITS.

News Notes of Activity from Managers in a Wide Territory.

American Theatrical Exchange.

Recent bookings through this office are Ellen Beach Yaw, The Climax, Harry Woodruff in The Genius, and Antoinette Le Brun with the English Grand Opera company.

Affiliated Theatres' Circuit.

The two Singer attractions, The Flirting Princess and Miss Nobody from Starland, played at Sioux City, Ia., several weeks ago and the receipts for both companies on the week amounted to $8,000. At Lincoln, Neb., The Red Mill and The Flirting Princess also did such phenomenal business, as $7,000 on the week.

Miss Nobody from Starland played to $1,700, matinee and night, at Topeka, Kan.

The new Majestic Theatre at Dubuque, Ia., a ground floor structure, is announced to open the second week in November. The Garrick Theatre at Wichita, Kan., is another new ground floor theatre nearing completion. It will open Feb. 1. Both theatres have been added to this circuit and Mr. Stuart is looking forward to booking two good attractions for the opening of these theatres.

C. A. Burt Southern Circuit (Inc.).

Harry Scott company's big musical comedy, The Wizard of Wheeland, is routed over this circuit.

Ben Kahn's company playing Ishmael, has made a success in the larger towns through the Southern territory and is now booked all over this circuit.

W. E. Daniels has assumed the management of the new Opera House at Pelham, Ga., which is booked by this circuit.

T. S. Coffey, manager of the Opera House, Lenoir, N. C., A. W. McKim and Son, managers of the Opera House, Luray, Va., and B. D. Eagan, manager of the Amusu Theatre, Ronceverte, W. Va., have joined this circuit.

George Gardner has arranged with this office for the booking of Gardener's Big Minstrels, equipment big and all new. Thirty-five people are in the organization, which is to play all the larger cities. The season opens Nov. 22.

J. J. Coleman Circuit.

Gaskell-MacVitty-Carpenter Company are arranging a route for Rosalind at Red Gate over this circuit.

Paul Gilmore's tour of the Southern cities will begin early next month.

Delamater and Norris have booked My Cinderella Girl over this circuit.

The Sheehan Grand English Opera company in Il Trovatore will play Indiana and Kentucky in November.

Henry W. Savage has booked Miss Patsy through the Southern circuit, beginning in November.

The Rosary will play southern Indiana early in December.

Clara Lipman in A Marriage of a Star did an excellent business through Mississippi the past week.

Mort Singer's representative, Sam Thall, is arranging routes over this circuit for Miss Nobody from Starland and The Genius, in which Harry Woodruff appears this season.

Tim Murphy's new play, Mr. Opp, seems to please immensely through the South, if box-office receipts can be accepted as an indication.

CURRENT VAUDEVILLE BILLS.

Fifth Avenue.—The featured number is W. H. Murphy and Blanche Nichols in their screamingly funny satire on theatrical ambitions, The School of Acting, and next to them will come Tom Nawn and Company Anna Marble's fantastic comedy, When Pat Was King. Others in the group are Dan Quinlan and Vic Richards in The Traveling Dentist; Harry Breen, aptly named "the male Eva Tanguay" who will sing ditties about persons in the audience; Edwards, Van and Tierney will entertain with rag time selections; Mabel McCane will sing her own songs; the De Haven Sextette will present a singing and dancing operetta, while Ferry, the human frog and the Number Troupe, Japanese equilibrists.

Colonial.—Gus Edwards' Song Revue, The Uessems, Sebastian, Merril and Company, Mrs. Gardner Crane and Company, Macart and Bradford, Carlin and Clark, The Royal Calibris, Lil Hawthorn.

Bronx.—Rigoletto Twins, Melville Higgins, Arlington Four, Jane Courthope and Company, Stuart the Male Patti, Treat's Seals, Farrel Brothers, Yorke and Adams.

Alhambra.—Karno's Comedians, Barnes and Crawford, Hedges Brothers and Jacobson, Laddie Cliff, Howard and North, George Newburn, Bert Coote and Company in A Lamb on Wall Street.

American.—Charles J. Ross and Elgie Bowen in Kisses, Signor Arvi and His Artist's Models, James J. Morton, Zigeuner Quintette, Laura Ordway, John Lawson and Company in The Monkey's Paw, Charles Kenna, Mason and Bart, McLellan Carson Duo.

Hammerstein's.—Belle Blanche, Bud Fisher, Mason, Keeler and Company, Carnival of Roses, Haines and Vidocq, Gene Green, Butler and Bassett, Odel and Kinley, Claude Rauf.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Allison, Mr. and Mrs.—Grand, Indianapolis, Ind.
Arlington Four—Bronx, N. Y. C.
Artois, Jack, Duo—Orph., Los Angeles, Cal.
Barnes, MacM., and Louise Reming—Music Hall, Lewiston, Me., Portland, Portland, 17-22.
Barry, Edwina—Shea's, Toronto, Can.
Belmont, Joe—Queens, Poular, 10-15, Maidstone 17-22, Aerington 24-29, Aston 31-Nov. 5.
Bergere, Valerie, Players—Maj., Johnstown, Pa., Keith's, Prov., R. I., 17-22.
Beyer, Ben—Orph., Denver, Colo.
Birch, John—Dominion, Ottawa, Ont., Temple, Hamilton, Ont., 17-22.
Bison City Four—Orph., Los Angeles, Cal.
Blanche, Belle—Hammerstein's, N. Y. C.
Breen, Harry—Fifth Ave., N. Y. C.
Bretonge, May—Family, Pittsburgh, Pa., Family, Detroit, Mich., 17-22.
Butler and Bassett—Hammerstein's, N. Y. C.
Carnival of Roses—Hammerstein's, N. Y. C.
Carson and Willard—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 17-22.
Chassino—Grand, Syracuse, N. Y.
Cliff, Laddie—Alhambra, N. Y. C.
Connelly, Mr. and Mrs. Erwin—Orph., Salt Lake City, U., 16-22.
Cooke, Miss Rothert and Sommers—Central, Dresden, Ger., 1-31.
Coote, Bert—Alhambra, N. Y. C.
Courthope, Jane—Bronx, N. Y. C.
Crane, Mrs. Gardner—Colonial, N. Y. C., Keith's, Prov., R. I., 17-22.
CRESSY, WILL M., AND BLANCHE DAYNE—Maj., Chgo., 9-Nov. 5.
Cunningham and Marion—Grand, Pittsburgh, Pa., Keith's, Columbus, O., 17-22.
Dale and Boyle—Orph., Duluth, Minn., Orph., Lincoln, Neb., 17-22.
Daly's Country Choir—Bijou, Duluth, Minn., Bijou, Winnipeg, Man., 17-22.
Davis, Edwards—Orph., Kansas City, Mo., Orph., Sioux City, Ia., 17-22.
Dean-Orr Sisters and "Skeet" Gallagher—Maj., La Crosse, Wis.
De Haven Sextette—Fifth Ave., N. Y. C.
De Renzo and La Due—Trent, Trenton, N. J.
Deveau, Hurbert—Lyric, Muskogee, Okla.
De Witt, Burns and Torrance—Scala, Copenhagen, Denmark, 1-31.
Dinkelspiel's Xmas—Orph., Oakland, Cal., 2-15, Orph., Los Angeles, Cal., 16-29.
Duncan, A. O.—Grand, Indianapolis, Ind., Columbia, Cinti., 17-22.
Dupres, Fred—Orph., Salt Lake City, U., 10-15, Orph., Denver, Colo., 17-22.
Enigmarelle—Bijou, Atlanta, Ga.
Ewen and Prince—St. Joseph, Mo.
Fay Two Coolays and Fay—Trent, Trenton, N. J.
Fentelle and Valloria—Orph., New Orleans, La.
Ferry—Fifth Ave., N. Y. C.
Finney, Maud and Gladys—Mary Anderson, Louisville, Ky.
Fisher, Bud—Hammerstein's, N. Y. C.
Fisher, Sallie—Maj., Chgo.
Frey Twins—Temple, Detroit, Mich.
Glose, Augusta—Orph., Portland, Ore.
Goldsmith and Hoppe—Poli's, Scranton, Pa.
Gordon and Marx—Proctor's, Newark, N. J.
Granville, Bernard, and Wm. P. Rogers—Orph., Kansas City, Mo., Orph., Sioux City, Ia., 16-22.
Green, Gene—Hammerstein's, N. Y. C.
Gus Edwards' Song Review—Colonial, N. Y. C.
Haines and Vidocq—Hammerstein's, N. Y. C.
Hasty Charley—Maj., Ft. Worth, Tex.
Hawthorne, Lil—Colonial, N. Y. C.
Hayman and Franklin—Shoreditch, London, 10-15, Palace, Burnley, 17-22, Hipp., Wigan, 24-29.
Hayward and Hayward—Orph., Sioux City, Ia., Orph., Omaha, Neb., 16-22.
Hillyers, The—Globe, Holyoke, Mass., 13-15, Oxford, Bklyn., N. Y., 17-19, Novelty, Bklyn., N. Y., 20-22.
Hoffman, Gertrude—Col., Cinti., O.
Howard and North—Alhambra, N. Y. C.
Howard and Howard—Orph., Oakland, Cal., 10-22.
Innes and Ryan—American, Davenport, Ia.
Jennings and Renfrew—Temple, Rochester, N. Y., Shubert, Utica, N. Y., 17-22.
Kaufman, Reba and Inez—Folies Bergere, Paris, Fr., 1-31.
Karno's Comedians—Alhambra, N. Y. C.
Keatons, Three—Orph., Nashville, Tenn.
Keicey, Herbert, and Effie Shannon—Keith's, Indianapolis, Ind.
Langdons, The—Bijou, Flint, Mich.
Lawson, John—American, N. Y. C.
Linton and Laurence—Orph., Oakland, Cal.
Lucas and Lucas—Orph., Salt Lake City, U.
McCane, Mabie—Fifth Ave., N. Y. C.
McCormack, Frank—Poli's, Springfield, Mass., Poli's, Worcester, Mass., 17-22.
McDowell, John and Alice—New Sun, Springfield, O.
McNamee—Wash., Spokane, Wash.
Macart and Bradford—Colonial, N. Y. C.
Martin, Dave and Percie—Columbia, St. Louis, Mo.
Mason, Homer, and Margurite Keeler—Hammerstein's, N. Y. C.
Melville and Higgins—Bronx, N. Y. C.
Milliman Trio—Schumann's, Frankfort, Ger., 1-15, Central, Nuremburg, 16-31.
Mitchell and Cain—Collarum, London, Eng., 10-15, Empire, London, 17-22, Empire, Holloway, London, 24-29, Empire, New Cross, London, 31-Nov. 5.
Montgomery, Ray, and Healey Sisters—Maj., Milwaukee, Wis., Grand, Indianapolis, Ind., 17-22.
Morris, Felice—Orph., Spokane, Wash., Orph., Seattle, Wash., 17-22.
Morton, James J.—American, N. Y. C.
Murphy, W. H., and Blanche Nichols—Fifth Ave., N. Y. C.
Namba Troupe—Fifth Ave., N. Y. C.
Nawn, Tom—Fifth Ave., N. Y. C.
Night with the Poets—Bijou, Jackson, Mich., 10-12, Bijou, Ann Arbor, Mich., 13-15, Bijou, Saginaw, Mich., 17-22.
Nowak, Major C.—Chase's, Washington, D. C., Hammerstein's, N. Y., 17-22.
Nugent, J. C.—Orph., Salt Lake City, U., Orph., Denver, Colo., 16-22.
Ordway, Laura—American, N. Y. C.
Pantzer, Lina—Keith's, Pawtucket, R. I.
Pope and Dog "Uno"—Maj., Milwaukee, Wis., Grand, Indianapolis, Ind., 17-22.
Quinlan and Richards—Fifth Ave., N. Y. C.
Rauf, Claude—Hammerstein's, N. Y. C.
Reed Bros.—Maj., Birmingham, Ala., Columbia, St. Louis, Mo., 17-22.
Rhoad's Marionette Theatre—Maj., Albany, N. Y., 10-12, Lyceum, Amsterdam, 13-15.
Rice, Sully and Scott—Poli's, New Haven, Conn.
Rigoletto Bros.—Bronx, N. Y. C.
Rio—Columbia, St. Louis, Mo.
Ritchie, Adele—Maryland, Balto.
Ritter and Foster—Hansa, Hamburg, Ger., 1-31, Scala, Copenhagen, Den., Nov. 1-30.
Rocamora, Suzanne—Orph., Duluth, Minn., 16-22.
Rockway and Conway—Maj., Houston, Tex.
Rose, Chas. J., and Elgie Bowen—American, N. Y. C.
Royal Illinuttians—Grand, Pittsburgh, Pa.
RYAN, THOS. J.—RICHFIELD—Orph., Denver, Colo., 9-15, Orph., Lincoln, Neb., 17-22.
SABEL, JOSEPHINE—Grand Rapids, Mich.
Singing Girls, Three—Maj., Dallas, Tex., Maj., Houston, Tex., 16-22.
Somers and Storke—Orph., Rockford, Ill., Family, Lafayette, Ind., 17-22.
Spissell Brothers—Orph., Portland, Ore.
Stuart—Bronx, N. Y. C.
VAN, CHARLES AND FANNIE—21 Eldert St., Brooklyn, N. Y.
Van Hoven—Keith's, Phila., Hammerstein's, N. Y. C., 17-22.
Walsh, Mealy and Montrose—Orph., New Orleans, La.
Webb, Harry L.—Orph., Montreal, P. Q.
Whitford, Annabelle—Shea's, Buffalo, N. Y.
Williams and Segal—Chase's, Washington, D. C.
Williams and Stevens—O. H., Portchester, N. Y., 10-12, New Bijou, Bridgeport, Conn., 13-15.
Yorke and Adams—Bronx, N. Y. C.
Zigeuner Quintette—American, N. Y. C.

THE RECORD OF DEATHS.

James G. Hollingsworth, manager of the Lafayette Auditorium, Fayetteville, N. C., was fatally injured in an auto accident in Richmond, Va., and died on Oct. 5. Mr. Hollingsworth had been prominently identified with theatrical interests for the past fifteen years. He was Past Exalted Ruler of Fayetteville Lodge, No. 1081, B. P. O. E.

William H. Hamilton, father of Grace G. Hamilton, in private life Mrs. Harold Clairmont, died at his home in Worcester, Mass., Sept. 30, after an illness of two weeks. Mr. Hamilton was a well-known hotel man. He was seventy-two years of age. He leaves four children.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Blanche Walsh in The Other Woman 1; excellent co., to good business. Al. G. Field's Minstrels 11, 12.—LYRIC (Gaston Neubrik): Dustin Farnum in Cameo Kirby 1; excellent cast; delighted very large and enthusiastic audience; Mr. Farnum received quite an ovation. Jefferson De Angelis in The Beauty Spot 14, 15. A Gentleman from Mississippi 18, 19. The Girl Behind the Counter 21, 22.

MONTGOMERY.—GRAND (H. C. Fourton): Blanche Walsh in The Other Woman Sept. 30; very satisfactory; large business. Al. G. Field 3. The Climax 6.

ANNISTON.—NOBLE STREET THEATRE (L. T. Smith): The Newlyweds 6. The Soul Kiss 13.

SELMA.—ACADEMY: Blanche Walsh 12. Al. G. Field Minstrels 13. Otis Skinner 21.

ARIZONA.

GLOBE.—MARTIN (Frank Rich): Frank Rich, of El Paso, Tex., has secured a three years' lease on this theatre from Charles Martin and will open with a musical comedy co. about 15.—ITEM: This is the finest house in town, and under the new management will book some of the finest road attractions this Winter.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): McFadden's Flats Sept. 20; poor co.; deserved business. Morning, Noon and Night 2 pleased fair house. Graustark 3. Daisy Cameron in Nancy 5.—NEW PRINCESS (J. Frank Head): Week 26 opened with The Magic and the Girl. Kleindt Brothers, Belle Meyers, Halligan and Ward, and Tom Moore and Stella to capacity business and continued good during the engagement.

FORT SMITH.—GRAND (G. A. Lutz): Black Patti Sept. 27 to large house. McFadden's Flats 28 pleased large audience. Dorothy Stock co. 3-5. Lyman Howe 6-8. Miss Nobody from Starland 12.—ELECTRIC PARK AUDITORIUM (W. R. Mack): Thavin and his band 18.—LYRIC (J. R. Catterlin): Mr. and Mrs. Cullerlin in the one-act play The Fortune Teller, Howard and Boyd C. L. Carroll.

LITTLE ROCK.—CAPITAL (Fred Pennell): Theodore Lorch and co. in Merely Mary Ann and The Man from Nowhere Sept. 26-30; pleased good business. Graustark 1 pleased.

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The W. W. STEINER CO.	Managers & Producers 312 Long Acre Bldg.

Lorch Stock co. in Salomy Jane 3-5. Mizpah 6-8.——KEMPER (A. M. Thanes): Black Patti (2d engagement) this week. Morning, Noon and Night 9. Daisy Cameron in Nancy T.

PEARL BLAFF.—ELKS' (C. E. Philpot): Mardi Gras's Flats 1, matinee and night; poor performance. Graustark 4. Daisy Cameron 5. Queen of the Moulin Rouge 11. Polly of the Circus 12.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): The Great Duncan, hypnotist Sept. 26-1; good performance and business. Daisy Cameron in Nancy T; good co. and business.

CALIFORNIA.

LOS ANGELES.

An Amateur Performance of Merit at the Auditorium—Pantages' New House Opens.

The Mason Opera House and the Majestic Theatre are both dark Sept. 26-1, with Margaret Illington booked 3-8 at the latter house. A big revival of Trilby is on at the Burbank and Olive staying at the Belasco. Pantages' new vaudeville house opened its doors 26, with Clune's Auditorium motion picture house, the finest in the West, practically ready to open 4.

The seats went both socially and theatrically into pork 26-1 was the long heralded and widely advertised amateur opera, The Maid of Manasha, given and produced by the Los Angeles Club of the American Institute of Banking at the Auditorium. This is the fourth annual entertainment given by the bank boys and one which they have been preparing for during the past two months. The opera is a composition of Harry Girard and Joseph Blethen, Jr., the former composing the music and the latter the book. The scene and plot are laid on an isle in the Pacific Ocean, across which runs the one hundred and eightieth meridian, there is a native prince and princess, an admiral, a lieutenant and such accessories. The prince is observed in his garrets and, of course, the inevitable wins and all is well. Mr. Girard has composed beautiful music, sparkling gems, the execution of which ruins through one's head and great praise has been bestowed on both by the public and the daily papers. There are fifty boys and fifty girls in the chorus and a double cast of principals alternating each evening, among the principals were Agnes Lowe-Girard, who made a decided hit as Princess Louise; Mrs. Girard has been seen and heard many times on the local stage, and her fine and stage presence has made her a decided favorite. Hazel Range as Patience Tarbox, a widow, looked every inch the part and received hearty commendation. James D. Reeves as Admiral Att was capital and Guy F. Pitze, who had the comedy role of Timothy Tarbox, made such a decided hit in the character that he is being urged to give up his private business himself to the profession. Henry Bellamy has a tenor voice of excellent quality, which was his plaudits in his role of Lieutenant Young; this same commendation is due in equal of his alternate, Fred McPherrin, except that the latter has a resonant baritone. Others among the principals were Edith Wilson, Alice Hornby, Edward Philbrook, Vida Hall, C. F. Weigel, who alternated with Flinn in the Timothy Hobbs role. This is the best amateur production ever given here. Mr. Girard conducted the orchestra each performance and was given an ovation on the opening evening.

The Pantages' vaudeville house opened for the first performance 26, with an attractive bill. The new house is just a block north of the new Orpheum, which is now under construction on Broadway, between Sixth and Seventh streets. It is a cozy house and will run one matinee and two performances at night at popular prices of 10, 20 and 30 cents.

Polly was given a revival at the Burbank last week and packed the house at each performance. The piece is capitally done and proved one of the main attractions of the week. Kolb and Dill in Flower is scheduled for 3-8.

The American Bankers' Association will hold their convention here 3-5, so on Wednesday and Thursday evening the local committee in charge has engaged both the Orpheum and Belasco's theatres, at the latter house Fifty Miles from Boston will be the attraction.

The Packard Opera co. will play 3-8 at the Auditorium and from then on this immense house will hardly be dark during the Winter season. The Shuberts have given us a splendid list of amusements for both the Majestic and the Lyric.

Trilby is said to be very well staged at the Burbank 26-1, with Eve Kelly and Lewis Stone as principals.

On 26 the girls of the Kauffman and Top o' the World theatres challenged the male performers on the Orpheum bill to a game of basketball, the proceeds of which are to be given to the Jewish Orphans' Home. One of the requirements was that the men play left-handed and there was lots of fun; a nice purse was presented to the orphanage.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Seven Days Sept. 26-1; full of laughs to very efficient. The Melting Pot 4. Margaret Illington 5, 6.——LIBERTY (H. Bishop's Players) presented A Little Brother of the Rich 24-2; fine performance. Big appetite hungers. Lena Rivers 3-9.——EMERY (George Emery, the capable and efficient manager of the Orpheum, is in the hospital, where he has undergone an operation for a rectal ailment.—Milton Stallard, formerly of Hickson's attractions and recently with the Lyric Theatre, New York, has returned and once more has full charge of all of the Liberty's publications.—George Webster, one of the leading members of the Liberty Stock co., is taking a two weeks' vacation at Lake Tahoe.

RIVERSIDE.—AUDITORIUM (Rae Ballie): The Carroll Musical Comedy co. closed their weeks' engagement with His Nephew's Valley Sept. 24 to good business. The Majestic Players opened an indefinite engagement 26 in the Auditorium. Al Cuez Corners 26-28. The Wolf 29-1.——TRIANGLE: F. C. Nye, in connection with his father C. J. Nye, purchased the Wyatt at Redlands 24 from Mr. Holt, of Redlands. Mr. Wyatt of the Manse, Los Angeles, who held a 99-year lease, will still have charge of the management. No doubt, Mr. Nye will take complete control in the near future.——In addition to the Wyatt, Mr. Nye has charge of three theatres, the Foster at Santa Barbara, the Lorin at Riverside, and the Wyatt.

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CHICO.—MAJESTIC (Oscar C. Gabriel): Walker Whiteside in The Melting Pot Sept. 23 pleased fair house. The Lottery Man 24; good attraction; small house. Louis Morrison Stock co. 26-29 in The Lion and the Mouse; good house and performances. Paid in Full 30; good house. Seven Days 5. A Stubborn Cinderella 6.——ITEM: The Morrison Stock co. is exceptionally clever; Inez Regan is the leading woman.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): National-Pollard Comic Opera co. Sept. 21 in Mikado to good business. Margaret Illington 29. Rose Stahl 1, 2. Walker Whiteside 7. Ellen Beach Yaw 10. The Prince of Pilsen 12.

COLORADO.

DENVER.

Doris Mitchell in The Spendthrift—Some Coming Attractions.

The Spendthrift played to fair business at the Broadway Sept. 26-2, with Doris Mitchell in the principal part. Lionel Adams, Albert Sackett, and Vivian Martin were well received. The Broadway will be dark for a week, then comes Frances Starr in The Easiest Way 10.

The Time, the Place and the Girl pleased large audiences at the Tabor. The Girl from Rector's follows, then My Cinderella Girl 9-15.

The vaudeville theatres offer the following bills 3-8:

Orpheum: Ryan and Richfield, Toy Shop Pattimes, Mr. and Mrs. Jack McGreer, Joseph Callahan, Susanna Rocamora, Granville and Rogers, Ramsay and Soale.

Pantages': The Lily Girl, Grisse's Pantomime co., Tower and Harvlins, Bobby Byrd, Era Comedy Four, and Carrie McManus.

MARY ALKIRE BELL.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Spendthrift Sept. 24 received good business; cast averaged good, and piece well conceived. The Girl, the Man and the Game starring Billy B. Clifford, played to good business 26; co. averaged good; Clifford good as usual; women made fair. Henry Miller in Her Husband's Wife 27 to good patronage; cast excellent and thoroughly pleased house. Jeffries-Johnson pictures 30, 1, with matinee 1; received good patronage and pleased fairly well. The Time, the Place and the Girl 3. Richards and Pringle's Minstrels, matinee and night, 5. The Girl from Rector's 10.——ITEM: Our season has been backward in starting, but indications promise a "strong finish."

PUEBLO.—OPERA HOUSE (R. G. Middelkamp): Henry Miller and co. in Her Husband's Wife Sept. 26. Billy "Single" Clifford and co. in The Girl, the Man and the Game 27. Gideon Pollock co. in Great Divide 3. Three Weeks 4-8. The Time, the Place and the Girl 4. The Girl from Rector's 11; good business.

LA JUNTA.—WONDERLY'S THEATRE (C. W. Wonderly): Richardson and Lewis Stock Sept. 26-1 in My Dixie Girl. A Wife's Honor. No Mother to Guide Her. The Escape from Sing Sing. A Signal of Liberty. The Tie on the Races, and A Race for a Million. Saturday matinee, East Lynne co.; fair, to fine business.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures Sept. 26-1; medium attendance. Keogh Stock co. 2-6.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Joe Welch in Cecille B. De Mille's The Land of the Free Sept. 30, 1, second presentation, pleased good-sized houses. Play deals with a form of political graft of the present day and is based on an incident recently brought to the attention of the emigration authorities at Washington. The marionette theatre of an East Side Italian is wanted by the district boss for his motion picture house. Naturally the Italian objected to giving up his only business, where he is endeavoring to earn enough to enable him to send for his wife and child in Italy. A politician takes advantage of a young doctor "with a past," whom he has landed as an emigration inspector, to force the return to Italy of the wife and child, hoping thus to break him. After much heart-rending detail he is foiled by a young reporter, the family is happily reunited and the villain brought to justice. The first act, in developing the plot, shows the living room of the Italian, adjoining his little theatre, where marionettes are ingeniously introduced and shown through an open door working before an audience. The second act is a gem. The landing and reception of the wife and child is of great strength and pathos, and must touch appealing to the star and principals do really fine and most realistic work, and so nature that it seems real life and not acting. The last act is back to the old home, and the reunion of husband and wife and child is most affecting. Joe Welch as the Italian, Ricardo, does splendid work in telling, acting facial expression and voice, and above all a perfect dialect. Gertrude Wolfe as his wife was excellent in acting and perfect in make-up, and even the child, Edna M. Hamel, looked and acted most naturally. Theodore Marston as political leader depicted the same most convincing. John W. Dugan as a pugilist made an extremely funny character of it. The remainder of the co.: Dorothy Tureal, Lemuel Lerry, Allen Williams, John C. King, Theodore Hoff, Ethel Obern, Jean Marcel, Marie Hudson, Richard Clarke, and Charles Laite, all contributed materially to the success. Joseph M. Weber's The Climax drew good-sized audiences 3-5. That a cast of only four people could make a play last so long and be so great a success tells the story of its interest and perfect construction. The same Broadway cast.——POLI'S (O. H. Edwards, res. mgr.): The confiner 3-8 was of unusual interest. The Horse Thealer. In this sketch the leading part is taken by Mrs. Fred (Ginnell, who as president of the London Music Hall Ladies' Guild was instrumental in causing the arrest of Dr. Crippen. Attendance "packed" as usual.——SCENIC: Excellent bill, with Elenor Horsey and Wallace Mackay in principal acts, drew large, well-pleased audiences 3-5. A. DUMONT.

BRIDGEPORT.—JACKSON'S (John J. Fitzpatrick, res. mgr.): Turning Point Sept. 26-29 was interesting. Robert Edeson in his own dramatization of Where the Trail Divides 30, 1 to big business and good satisfaction. Except for "Lady-or-the-Tiger?" casting, the play is forceful and well staged. The civilized Indian as Mr. Edeson portrays him is manly and convincing. Rose The 3-6 recalled memories of several other plays without imitating any of them. Della Clarke in The White Squaw 7 depicted the Mississippi society life to 1830. Maude Adams in What Every Woman Knows 8. The High Flyers 10-12. Jacques De Lacy 13. Arnold Lesh 17.——POLI'S (F. Carney, res. mgr.): The Photo Shop is in "big type" 3-5, its co-

funmakers being Mr. and Mrs. J. B. McCann and co., Wilbane and Riegel, Rice, Sully and Scott, Verona Vera and Brothers, the Gardner Family, and Dave Ferguson.——EMPIRE (Frank A. Kennedy): Lizzie E. Raymond and Floyd Moore are the leading actors 3-5.

WILLIAM F. HOPKINS.

NEW HAVEN.—HYPERION (M. J. Wiswell, res. mgr.): Madame Troubadour 3-5; good business; well received. Bertha Kalish, last of New Haven's favorites, in A Woman of To-day 6; played to splendid business. Lillian Bacon in Annie Laurie 7, 8; came here for the first time and made a fine impression. Bohemian Girl 10, 11. Maxine Elliott will inaugurate her season of 10-11 at this theatre, presenting The Inferior Sex 12.——OPERA HOUSE (E. T. Yack): Three Million Dollars 3-5; enjoyed by fine audiences. House Tips 6-8; fair business. Elsie Ferguson in Ambition 10.

E. J. TODD.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Girlies Sept. 29; pleased good patronage and met with excellent reception. The Girl in the Taxi 30 had well-filled house and pleased. The White Squaw, with Della Clark 4; deserved better patronage. The piece was nicely staged and pleased. Maude Adams in What Every Woman Knows 6 was very favorably received by a large audience, the engagement was a very prosperous one, an unusually strong co. supported the star; production complete in every detail. The Man of the Hour, matinee and night, 8. The Climax 12. In the Bishop's Carriage 14. The Girl of the Mountains 15.——KENNEY'S (P. S. McMahon): Vaudeville and pictures 3-8 to good houses.

WATERBURY.—POLI'S (Harry Parsons): Robert Edeson in Where the Trail Divides Sept. 29; before a large audience. The Turning Point 30 attracted a fair-sized audience. The White Squaw 3 to small audience. Maude Adams in What Every Woman Knows 5; filled the house with a well-pleased audience. The High Flyers 6. The Round Up 10-12. Jacques De Lacy 13. Whitney's The Rolfonians, Tom Harris and co., Cecilia, Steele and Carr; Burt and Walsh, the Juggling La Belles and Levey and Paul 3-8; pleasing large audiences.

NORWICH.—POLI'S (H. H. Bliss, res. mgr.): Week of 3. First three days: Clara Belle Jerome and co. in Joyland; Delaven and Sydney, Harry Holman, Helen Royton and co., H. F. McConnell and co. Last three days: Fitzgibbon-McCoy Trio, Joe Goldsmith and Gay Hoops, Gee Jay's, and John P. Rogers and Max Hart; large houses all the week.——AUDITORIUM (Harry Shannon): Week of 3: Barbeau Band, Rockett Sisters, Elmer and De Witt, Clark Brothers, and usual moving pictures; business excellent.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Robert Edeson pleased a large audience Sept. 28. The Girl in the Taxi drew well 29. White Squaw to good business 7. The Climax 11. Henrietta Crosman 13. In the Bishop's Carriage 15.——ITEM: Manager Engel has leased the Crescent, a vaudeville and picture house.

MERIDEN.—POLI'S THEATRE (Thomas Kirby): Edith Mentrose, Rogers and Hart, Gee Jay's Manikins, Goldsmith and Hoops, Fitzgibbon-McCoy Trio 3-5. Clara Belle Jerome and co. in Toyland, Delaven and Sydney, Harry Holman, Helen Royton and co., H. F. McConnell 6-8; large business; splendid satisfaction. The Climax 12.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): The King of Tramps 4; packed house; pleased; co. better than usual; popular-priced attractions; good band. The Man of the Hour 6. The White Squaw 10. The City 21.——ITEM: Deisel and Cawley with pictures filled dark nights 3-5.

WINSTED.—OPERA HOUSE (Mills E. Norton): Man of the Hour 5; large house; fair. Bishop's Carriage 12.——ITEM: Della Davenport joined The Man of the Hour co. 3.

PUTNAM.—BRADLEY (Ed Morrill): E. J. Carpenter presented The Blue Mouse 4; excellent co.; business fair. The Man of the Hour 7.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): Leigh De Lacy 3-5; good co.; capacity.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Gresham): Beulah to fair business. Joe De Angelis in The Beauty Spot 6 pleased fair-sized house. Al. G. Field 7.——BIJOU (C. W. Rez): The Little Gray Lady 3-8 pleasing production in every way; high class.——ORPHEUM (Miller and Tempest): Al. Coleman, Lydea and Butterworth, Edna Elwood, and the Clemenzo Brothers make up an all-star vaudeville bill this week; crowded houses at every performance.——LIBERTY (Frank Hubert Brady): The fifth big week started to S. R. O. Keith Vaudeville is proving very successful. The Dierickx Brothers and Glayds Vance are the drawing cards. Their work is very clever. Gordon and Henry, Ben F. Cox, and Mr. and Mrs. Murray Ferguson are good.

AUGUSTA.—GRAND (Richard B. Tant, res. mgr.): Blanche Walsh Sept. 29 in The Other Woman; first-class performance to medium-sized house. Beulah 1, with matinee; fair, to poor business. The Starkey Dramatic co. 3-8 pleased good houses, presenting Lena Rivers, Country Boy at College, The Homestead.

CARTERSVILLE.—THEATRE: James Adams' Vaudeville co., No. 1, Sept. 26-1; 20 people; 2 cars; good performances.

ROME.—OPERA HOUSE (Joe Spetzelberg): The Climax Sept. 28; excellent co. and business. Queen of the Moulin Rouge 3.

VALDOSTA.—CITY OPERA HOUSE (W. I. Ricks): Opened with The Soul Kiss Sept. 28; good house; well pleased.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): James A. Pinney gave a 5 o'clock stag dinner Sept. 29, at the theatre, in honor of his old cowback friends; celebration of his seventy-fifth birthday; very elaborate, swell affair; only seventeen to answer roll-call, who came here in the '60's. Going Some 1; good co. and scenery; pleased fairly good house. Co. opens the new Nampa Theatre 3.——TURNER: Della Pringle's Stock co. in The Spider and the Fly; well staged; competent co.; big business.——OPHEUM: Joe Spissel will reopen 3.——BOISE, OAKS, and LYRIC, all doing well.——Lecture on Panama Canal at the Bijou "looked good to me," having been across three times.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Eugenie Blair in The Light Eternal Sept. 29-1; large production; excellent. George Sidney in The Toy Riders 3-5; fine co.; big business. Dockstader's Minstrels 6. Mabel Barrison in Lulu's Husbands 7, 8. Hanlon's Superba 9-12. Sheehan English Grand Opera co. in Il Trovatore 13. At the Old Cross Roads 14, 15.——MAIN STREET (H. C. Burroughs): Wilson Franklyn and co., Waterbury Brothers, George W. Day, Almont and Dumont, Josephine Sabel, Two Mascots, We-Chok-Ee; strong bill; solid business 3-5.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Upstart 11; matinee and night; fair business. The Passing Show 2; two performances; medium business. The Girl and the Drummer 3 canceled. Quincy Adams Sawyer 4. The Kissing Girl 5. Lower 13-9. Richard Joss in Silver Threads 12. The Lottery Man 15. Rosalind at Red Gate 16. The Show Girl 20. The Girl in the Kimono 22. The Flaming Arrow 23.

DANVILLE.—OPERA HOUSE (A. B. Day): Paid in Full Sept. 26; good co.; fair house. Seventy of Greenstark 27; fair co.; good house. Baby Mine 28; good house. U. T. C. 29. Tempest and Sunshine 1; good co.; fair house. The Upstart 4. Pinkey 5. The Fighting Parson 7. Red Mill 7. Lulu's Husbands 14.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): Rose Hill's Burlesquers Sept. 29; fair business and co. Tillie Olsen 2; two good houses; pleased. Dockstader's Minstrels 3; large house; excellent satisfaction. Mary Jane's Pa 6. The Flirting Princess 9. Under Southern Skies 11. Lulu's Husbands 13. Sheehan Grand Opera co. 15.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Gay Morning Glories Sept. 29; excellent co.; good business. Baby Mine 30; co. and business good. The Joy Riders 1 pleased capacity. Maxwell Stock co. 3-8. The Fortune Hunter 13. The Plotters 15. Sheehan Grand Opera co. 20.

BELVIDERE.—DETHICK'S OPERA HOUSE (Loop and Dysart): Johnson-Jeffries pictures Sept. 26; good co. and house. My Cinderella Girl 27. D'Urbano's Band 10-15. Daddies and the Girls 25. Climax Nov. 5. Lyman Twins 11. The Rosary 17. Miss Nobody from Starland 22.

GALESBURG.—AUDITORIUM (F. B. Powelson): Tillie Olsen Sept. 28; good business. The Kissing Girl 30; fair house; delighted audience. Rose Hill Polly co. 3; fair house. Lew Dockstader's Minstrels 5. Gay Morning Glories 7. The Plotters 8. Under Southern Skies 10. Mabel Barrison 11.

ROCKFORD.—GRAND (George H. Sackett): The Girl of the U. S. A. Sept. 29, matinee and evening; fair business. The Man of the Hour 27 pleased good house. Under Southern Skies 29, matinee and evening; fair house. A Broken Idol 5. The Red Mill 11. Joseph Sheehan Grand Opera co. 10.

CAIRO.—OPERA HOUSE (O. L. Parks): The Judgment of Eve 3; fair performance, to good business. Vaudeville 3-6; the Two Kanasawa Japs made big hit; Pearl and Pearl, good comedians; Mae Mitchell, and Bristow and Warner also pleased; business big.

EAST ST. LOUIS.—AVENUE (E. H. Behrens): David Copperfield 3-5; excellent co. and business. Light Eternal 6-8.——BROADWAY (Joe Walsh): Moulin Rouge 3; two performances; good co. and business. Miner's Americans 5. World of Pleasure 16.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): The Plotters Sept. 25; fair performance and business. Man of the Hour 28; very good business; best of satisfaction. The Love Pirate 29; fair attendance. The Red Mill 13. Pinkerton Girl 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): The Love Pirate Sept. 28 drew fair business and pleased. The Plotters 2 drew good business and gave satisfaction. Rose Hill Burlesque co. 4. My Cinderella Girl 9.

MORRISON.—AUDITORIUM (A. R. Lewis): The Girl and the Clown Sept. 27 failed to appear. My Cinderella Girl 3; fine attraction; pleased good business. Christian Science Lecture 6. A Royal Slave 8.

BEARDSTOWN.—OPERA HOUSE (W. H. Deuge): Story of the Reformation (local) 6, 7; E. R. O.; fair co. Maxwell-Hall Stock co. 10-15.——ITEM: The house will soon have a complete new set of scenery.

URBANA.—ILLINOIS OPERA HOUSE (J. Karl Moore): The Upstart 3; excellent co.; fair returns. Mabel Barrison and Harry Conor in Lulu's Husbands 13. The Plotters 17. Sheehan's Opera co. 21. The Climax 22.

DIXON.—OPERA HOUSE (Starin and Baker): The Plotters 1.——FAMILY (C. H. Eastman): Vaudeville and pictures Sept. 21-1; business good.

STERLING.—ACADEMY (George Olmstead): The Girl from the U. S. A. Sept. 28 pleased big business.

INDIANA.

INDIANAPOLIS.

Tully Marshall Followed Blanche Ring at the Murat—George Arvine, Jr.

A dark week at English's Sept. 26-1 was followed by The Girl in the Kimono 3-5. Adelaide Thurston in Miss Ananias 6-8. Nat C. Goodwin in The Captain (premiere) 10-12.

The City, with Tully Marshall and a splendid cast, played to fair business at the Murat 26-1.

Blanche Ring, with a charming personality all her own, assisted by Harry Gilfoil, William P. Carleton, and others, presented The Yankee Girl for the first time here at the Murat 3-5 to good houses. The "Rose Maloney" number sung by Miss Ring in her inimitable way, was the most popular of her songs. In response to repeated encores she sang "Rings on Her Fingers" and "Yip I Addy I Addy Ay," neither of which had ever been sung here by Miss Ring, and 'tis needless to say made the biggest kind of a hit. The Nigger, with Guy Bates Post, 6-8. The engagement of Madame X 10-15 has been postponed, and Baby Mine, with Otis Harlan, will be the attraction to take its place. Lew Fields' musical show, The Jolly Bachelors, is announced as an early offering.

At the Majestic 3-8 the Arvine-Renton Stock co. was seen to advantage in The Squaw Man, with George Arvine in the title-role and Louise Dunbar as the squaw wife. Standing Bear, an Indian whose home is in Bitterroot, Ind., played the part of the interpreter, which added a touch of realism. George Arvine, Jr., the five-year-old son of Mr. Arvine, was a great favorite as little Hal. It was the first appearance of the little fellow in a speaking part. The Woman in the Case 10-15.

Three Weeks, with Jeanne Towler in the leading role, was the attraction at the Park 29-1. The Romeo on the Bluff, with Winona Shannon, James Du Bois, Francis Yale, and others played a three days' engagement at the same house 2-5. Ward and Vokes in The Trouble Makers 6-8.

A Night in a Monkey Music Hall was the headliner and most entertaining act at Keith's Grand 3-10. Charles F. Hammond and Allen Atwell did some effective acting in The Code Book that was well received. De Lion scored. Herbert Kelcey and Effie Shannon 10-15.

The Colonial offered Myrtle Bryne, Bathasheller Trio, Anita Primrose, Watson and Little, George Fredo, and Edney and co.

Moulin Rouge Burlesquers filled the week at the Empire 2-8. Miner's Americus 10-15.

Fred C. Dickson, of Dickson and Talbot, the former theatrical firm, who returned a short time ago from an extended vacation in northern Wisconsin, denied the report recently circulated that the firm contemplated erecting a playhouse on Indiana Avenue exclusively for colored people.

The deal which has been pending was closed at Cincinnati 28, by which M. C. Anderson, H. M. Ziegler and Shafer Ziegler, members of the Anderson-Ziegler firm, who formerly controlled the Grand here, came into possession of the Walnut Street Theatre of that city. This gives the firm, who own the Park here, control of four popular-price houses, including besides the Park and the Walnut, the National, Dayton, O., and High Street, Columbus, O. M. C. Anderson was in the city one day last week for a conference with Shafer Ziegler, who is manager of the Park.

Katherine Lingham, known as Kate Pletcher on the stage, who died recently, was well known here, where for many years she held her residence at New York and West streets. She went on the stage in this city before she was thirteen years old, and was then the youngest member of the old Metropolitan Theatre Stock co. on the site of the present Park Theatre, when W. H. Riley was manager. Miss Fletcher was then known in Indianapolis as a juvenile actress, and was later seen in the old Academy of Music as a member of the Leake and Dickson Stock co. in the early seventies. It was during this engagement that she met the leading man, Matt Lingham, whom she married a short time later.

Mabel Jameson, known on the stage as Margaret Malcolm, who plays the part of the innkeeper's wife in The Yankee Girl, is a niece of the late General Lew Wallace, and has a number of relatives here. PEARL KIRKWOOD.

EVANSVILLE.—MAJESTIC (Henry Myers): Season opened with Clara Lipman in The Marriage of a Star 4; satisfied good house. St. Elmo 6-11.——ITEMS: This house will be devoted to the National Theatre Owners' Association.—Manager Myers is in receipt of numerous telegrams of congratulations.—The house force includes C. H. Patrick, Rudolph Holsgrafe, Henry Hoerner, Joe Burke, and Leonard Hollander. Louis Mann witnessed the performance of His Wife 4.——WELLS' BIJOU (Charles Sweeton): Margaret Anglin opened season in The Awakening of Helena Richie.——NEW GRAND (David Behler): Vaudeville continued to draw good business 3-8; good bills.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Beverly T. Robert Hilliard in A Fool There Was 5. Rossland at Red Gate 13.——AUDITORIUM (Harry G. Somers): Pinkey, the Pinkerton Girl, Sept. 29; disappointed small house. Quincy Adams Sawyer 30 drew well and pleased. Rose Melville in Sis Hopkins played to two capacity houses; she is a local favorite, and was given a warm reception.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Our Boys 25-1. Woman Against Woman 2-8: business continues good.

GOSHEN.—JEFFERSON (H. G. Sommers): A Foxy Tramp Sept. 24 canceled. A Texas Ranger 26 to light business. Pinkey, the Pinkerton Girl, 27; poor performance and attendance. E. F. Trefz, of Chicago, lectured on "True Civic Patriotism" 28 before large audience, giving excellent satisfaction. Rose Melville in Sis Hopkins 29 pleased excellent patronage. Is Marriage a Failure? 30; good performance to very small audience. Beverly 6. Rossland at Red Gate 11.

RICHMOND.—GENNETT (H. G. Sommers): The Girl in the Kimono Sept. 23 delighted large house. Rossland at Red Gate 24; excellent co.; good house; deserved S. R. O. Himmelein's Imperial Stock co. 26-1; good co.; well received; fair business. Plays presented: A Duke's Daughter, For His Sister's Honor, A Daughter of the South, Charlotte Temple, Queen of the White Slaves, and Tracked Around the World.

MUNCIE.—WYSOR GRAND OPERA HOUSE (Fred Love): The Norwoods, hypnotists, Sept. 26-28 drew large audiences on opening night and fair ones second and third; fair entertainment. The Monte Carlo Girls Burlesque co. 29 pleased well-filled house. The Jolly Players 3-8.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): David Copperfield Sept. 22-24; attraction and business good. Old Kentucky 26; business large. Silver Threads 28 pleased. Cowboy and Thief 29-1.——ITEM: The Lyric and Varieties theatres, under management of Jack Hoefler, are doing a great business.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Beverly Sept. 30; greeted by fair house and pleased. Quincy Adams Sawyer 1 pleased good house. Is Marriage a Failure? 2; poor business. Rossland at Red Gate 15.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Is Marriage a Failure? Sept. 29 to good business; pleased. Seven Days 8. Rirriciliar' Italian Band 14. Grace Cameron 18. St. Clair Stock 24-29.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Beverly Sept. 29 satisfied large house. Is Marriage a Failure? 3 pleased fair house. Jeffries and Johnson pictures 8. College Boys 10. The Flaming Arrow 20.

RENSSLAER.—THEATRE (J. H. S. Hills): Widow McCarthy Sept. 29; fair attraction; good business. Royal Slave 1; capacity house; pleased. Uncle Reuben in repertoire 3-8.

UNION CITY.—UNION GRAND (S. J. Fisher): The Norwoods, hypnotists, Sept. 30-1; satisfaction, to good business. At Sunrise 12. College Boy 21.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): The Candy Girl Sept. 21; good house; fair co. Texas Ranger 30 canceled. At Sunrise 6, 7. Bachelor's Isle 14.

COLUMBUS.—CRUMP'S OPERA HOUSE (C. E. Rogers): Seven Days Sept. 28; excellent co. and full house. Meyers' Amusement co. 3-10.

CONNORSVILLE.—AUDITORIUM (F. B. Kehl): Cry Baby 7. Girl from Rector's 11. Texas Rangers 28. Love Pirates 29.

NOBLESVILLE.—GRAND (L. Wild): The Winifred St. Clair Stock co. 3-8; opened in A Royal Slave 3; good business.

IOWA.

DES MOINES.

Isle of Spice at the Auditorium—Good Houses Attracted to Foster's.

Elbert and Getchell, owners of the Princess Stock Theatre, turned over their enterprise for the week of 2-9 to the committee of eleven of the Des Moines Admen's Club. This organization is conducting a campaign for the establishment of a State publicity bureau by legislative enactment. The money realized from the week's production of A Little Brother of the Rich constitutes a campaign fund for the bureau.

On Monday night, 3, the Admen's Club attended in a body and the playhouse was crowded. Tuesday was declared Commercial Night, and the boosters among the business men of the city jammed the theatre.

After several days of darkness the Shuberts opened up the Auditorium with The Isle of Spice two days, commencing 2. The following week five attractions are promised.

Foster's furnished two good attractions during the middle of the week with The Spendthrift 4 and Chauncey Olcott in Barry of Ballymore 5. The patronage of both productions was excellent.

The Grand brought forth Graustark for four days, 2-5. Every seat in the house was sold for the first night. As the Sun Went Down was the attraction for the remainder of the week, 6-8.

One of the best vaudeville acts ever staged here headed a particularly strong bill at the Orpheum. It was Edward Davis' production of Oscar Wilde's Picture of Dorian Gray. The playlet was striking and most unusual.

Tim McMahon's Pullman Porter Maids and Ned Norton were the topliners at the Majestic Vaudeville Theatre the same period.

Next week the Princess Stock co. will put on The Girl of the Golden West.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Martin's U. T. C. Sept. 30, matinee and night, to light business at matinee and good at night. Associated Players, managed by Colonel Leslie Davis, in Romeo and Juliet, 1 to fair business; pleased. William Macauley in Classmates 7. Port of Missing Men 11. John Nicholson in Les Romanesques 13.——ITEMS: Manager Frank Mabara and Mrs. Mahara, Will H. Bruno, and Elbe Corbin, of the Hello Bill co., were callers 1, while en route from Hampton to Williams. Mr. Bruno contributed a character photograph of himself to the Foster collection.—Herbert Larimer, of Cedar Rapids, is now in vaudeville in New York city, appearing with Jessie Keller in Venus on Wheels.—William J. Mack has joined the Princess Stock co. at Des Moines, to succeed Robert Somerville. Mr. Mack will be assistant director of the Princess and recently closed with the Harry Davis Stock at Pittsburgh.—Edna Hounsden, of Waterloo, has joined the Rounds' Ladies Orchestra as cornet soloist.——A sensation was sprung at Burlington last week, when Gilbert Wells announced he would go into vaudeville, and would make his debut at the Garrick in Burlington. Mr. Wells, who is heir to two large fortunes, being a grand nephew of a Milwaukee millionaire and a grandson of the late Dallam Gilbert, pioneer lumberman of Burlington, states he will do a singing and dancing turn.—Natl Phillips, a Jewish comedian, is making a hit in the role of Ikey Goldenburg in The Wizard of Wiseland.—David Rivers, of the Hello Bill co., closed 2, and left at once for Chicago.—Pearl Evans Lewis is the leading woman at the head of the new People's Stock co. in Cedar Rapids, and is capably supported by Elmer H. Brown, Alfred A. Webster, Jay C. Collins, Doris Burr, Roxy Gaylord, and Wm W. Trousdale, who is managing and directing the co.—Don C. MacMillan, who is well known in the West, is winning new laurels this season in the leading role of Dr. Whatt in The Broken Idol. FRANK E. FOSTER.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): Woman of the World Sept. 29; fair, to poor business. A Broken Idol 1; good, to fair business; Don McMillan made hit in Doc Watt. Powell and Cohen's Musical Comedy 3-8. Harver Stock co. 10-15.——WATERLOO (A. J. Busby): Frank E. Long Stock co. 26-1 pleased good business. Plays presented: Sweet Clover, Credit Lorraine, Thorns and Orange Blossoms, The Lost Trail, At Cozy Corners, The Bowery Girl, and Sweet Clover repeated for matinee. Man of the Hour 4. Under Southern Skies 5. Girl from the U. S. A. 7. Classmates 8.——CRYSTAL (McClintonPayne): This house will be booked by Western Managers' Association after 15, vice the Sullivan and Considine Circuit; business good.

CLINTON.—THEATRE (C. E. Dizon): My Cinderella Girl pleased two good houses 2. Under Southern Skies 3, matinee and night, to fair business. The Kissing Girl 4 drew well and made a hit; Texas Guinan, Dick Temple, and Harry Hermson make the most of their roles. Les Romanesques 5, with John Nicholson and a good cast, drew a light but appreciative audience. Dockstader's Minstrels 9. The Joy Riders 10. Gay Morning Glories 11. The Girl in the Kimono 14.——ITEM: W. L. Busby, of Quincy, and A. J. Busby of Waterloo, both formerly connected with the Clinton Theatre, were visitors 4.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier): The World and a Woman Sept. 28 pleased good house. Hello Bill, matinee and night, 2; pleased capacity; both performances. A Broken Idol 3; fine, to full house. Under Southern Skies 4. For Hearth and Home 5. Frank E. Long Stock co. 6-8, presenting Sweet Clover, The Lost Trail, and The Bowery Girl. A Small Town Gal 9.——PEOPLE'S (V. Hugo): Pearl Lewis and Associate Players in The Man Out There 3-8.

MARSHALLTOWN.—NEW IDEA (J. Rockford): Victor Morley in The Three Twins Sept. 29; excellent co. and house. A Broken Idol 30; fair co. and Business. The Girl from the U. S. A. 2; fair co. and returns. Chauncey Olcott 4; excellent co. and drew well. Man of the Hour 5. Under Southern Skies 6. A Small Town Gal 8. Classmates 9. Joy Riders 12. Baby Mine 13. Traveling Salesman 14. Daniel Boone 15. Port of Missing Men 16. Harvey Stock co. 17-24.

FORT DODGE.—ARMORY THEATRE (William P. Dernet): All for Her Sept. 26 failed to draw and was canceled. Isle of Spice 1; small business, owing to being fourth appearance here in three years; co. good and pleased.——EMPIRE (Leo Bernstine): Henderson Stock co. closed very successful season 1. vaudeville and pictures follow.——MAGIC (J. Jolly Jones): Vaudeville and pictures 29-5; capacity business.

DUBUQUE.—GRAND (W. L. Bradley): Connolly's Stock co. Sept. 18-24 did good business. Same co. all vacant dates hereafter. Billy Burke delighted capacity 27. Under Southern Skies 1. A Broken Idol 5. The Spendthrift 7. The Girl of My Dreams 11. The Girl in the Taxi 12. The Traveling Salesman 15.——ITEM: Manager W. L. Bradley and wife returned from a three months' European trip Sept. 25.

DAVENPORT.—BURTIS OPERA HOUSE (Cort, Shubert and Kindt): My Cinderella 1; fair performance and business. The Kissing Girl 2; two performances; general satisfaction. Man of the Hour 3 pleased fair-sized audience. Dark 4. Mary Jane's Pa 5. Lew Dockstader's Minstrels 7. Under Southern Skies 8. George Sidney in Busy Izzy 9.——GRAND OPERA HOUSE (D. L. Hughes): The Spendthrift 5. Girl of My Dreams 12.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): Associate Players in Romeo and Juliet 4; good house; fair satisfaction; J. W. McConnell, who is with the co., has been coming to Algona for a number of years, and is an especial favorite. Hello Bill 6. The Wolf 13. Classmates 20. Ishmael 27. Small Town Gal 30.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Necessary repairs have been made, and the Grand expects to open to capacity with Mabel Barrison and Harry Conor in Lulu's Husbands 10, as Miss Barrison is a drawing card in Burlington. The Flirting Princess, with Harry Bulger, 12. Under Southern Skies 14. Girl in the Kimono 18.

KEOKUK.—OPERA HOUSE (F. G. Worley): Gordon's Associate Players Sept. 26-1 in Sherlock Holmes. After the Honeymoon, The Man from the Under World, The Political Boss, A King's Rival, The Great Diamond Mystery; good co., to fine business. Dockstader's Minstrels 4. Gay Morning Glories 5. Mabel Barrison in Lulu's Husbands 8. The Flirting Princess 10. Under Southern Kiss 12.

FORT MADISON.—EBINGER GRAND (W. Ebinger): Rose Hill English Follies Sept. 29; fair co., to good house. Gordon's Associate Players 2; fair co., to fair house. Tilly Olson 3; fair co. and house. Gay Morning Glories 6. Uncle Tom's Cabin 8. Mabel Barrison in Lulu's Husbands 9. Flirting Princess 11. Under Southern Skies 13. Girl in the Kimono 19.

ANAMOSA.—GRAND (H. W. Tohrman): Daniel Boone Sept. 28; good house. Lost in Society Whirl 5. Small Town Gal 18.

KANSAS.

TOPEKA.—OPERA HOUSE (L. M. and Roy Crawford): House of a Thousand Candles Sept. 27; good co.; small house. The Dollar Mark 29; very good co.; fair house. Miss Nobody from Starland 1; Olive Vail was repeatedly encored and the entire co. well received by capacity house. Squaw Man 3. Dockstader's Minstrels 14. Isle of Spice 15. Max Figman 27.——MAJESTIC (Jack P. Truitt): North Brothers' Stock co. to good houses 26-1, presenting The Sword of the King. Pals 3-8.——NOVELTY (S. R. Wells): Good vaudeville bill; fair houses 26-1.——ITEM: Roy Crawford has gone to St. Louis on a business trip in connection with the Crawford house at that point. FRED. H. WILSON.

HUTCHINSON.—HOME THEATRE (W. A. Lee): The Squaw Man Sept. 26; very fine co., to splendid business. Lyman H. Howe co. 28; better than ever before; large house. Cast Aside 30; good co., to small house. Two Orphans 1; fine co., to fair business; matinee and night.

SALINA.—OPERA HOUSE (W. P. Pierce): The Isle of Fan Tan Sept. 29; fair, to poor house. Howe's pictures 30 pleased large business.——CONVENTION HALL (J. A. Kimball): House of a Thousand Candles 5.——PALACE (W. P. Pierce): Vaudeville 3-8 pleased good houses.

PITTSBURG.—LA BELLE (W. W. Bell): The Squaw Man 1; large house; well pleased. Miss Nobody from Starland 2 pleased good house. Howe's pictures 5. Fortune Hunter 9. Judgment of Eve 16. Man on the Box 23. Murray and Mack 25.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn): Miss Nobody from Starland Sept. 28; excellent co.; pleased big business; Olive Vail in the leading role very fine. House of a Thousand Candles 3. The Cat and the Fiddle 5.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Bill): Miss Nobody from Starland Sept. 23; very good co.; excellent and appreciative house.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie): The Yankee Doodle Detective 1 to fair business. The Squaw Man 4. Lyman Howe's pictures 13.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): Cast Aside Sept. 28; good attraction; light business. House of a Thousand Candles 29; good, to fair house.

PARSONS.—ELKS' THEATRE (H. C. Burch): Opens 2 in Honeymoon Trail. Squaw Man 5. Cast Aside 12. Miss Nobody from Starland 18. Lyman H. Howe 19.

KENTUCKY.

LOUISVILLE.

Beulah Poynter's New Play Drew Overflowing Houses—Horse Show Now On.

Al. H. Wilson in Mets in Ireland drew excellent business at Macauley's 6-8. The star is a favorite in Louisville, and his latest play is admirably suited to him. Adelaide Thurston in Miss Ananias will follow 10-12.

The Shubert Players, with Bert Lytell and Evelyn Vaughan featured, presented William Collier's Caught in the Rain at the Masonic 3-8 to good business. The familiar play was excellently well rendered. William A. Brady's elaborate production of 'Way Down East will be seen there 10-17.

Burlesque enjoyed a good week 3-8, with Edmond Hayes and a good co. in A Wise Guy at the New Buckingham, and The London Belles, a rattling good organization, at the Gayety.

At the Avenue Beulah Poynter presented her new play, The Little Girl That He Forgot, to overflowing houses 2-8. Buster Brown opens 9.

Vaudeville was well represented at Hopkins', the Walnut Street Theatre, and at Keith's Mary Anderson Theatre.

The Louisville Horse Show, an annual event of national importance, opens 10, and will continue five days. The entries are notable, the prizes are rich and attendance is expected from all parts of the country.

Grace Avery, who plays an important part in 'Way Down East, is a Louisville girl, of whose success upon the stage her home people are proud. CHARLES D. CLARKE.

LEXINGTON.—OPERA HOUSE (Charles Scott): Season opened with Margaret Anglin in The Awakening of Helena Richie 3; satisfactory to excellent business. Al. H. Wilson in Mets in Ireland 5; good business. Sixth Commandment 6-8. Adelaide Thurston in Miss Ananias 13.——AUDITORIUM: Dark, with prospects of remaining so.——HIPPODROME (L. H. Ramsey): Capacity business 3-8.

LOUISIANA.

NEW ORLEANS.

Dustin Farnum Among Friends Here—Blanche Walsh and George Howard Pleased.

Dustin Farnum, as handsome and as magnetic as ever, presented Cameo Kirby at the Dauphine 2-8. This play of the old South always appeals to this community by reason of the fact that the action of the play takes place in and about New Orleans. The work of the entire co. was consistent and intelligent, with Nora Shelby, Estelle Dowle, and W. H. St. James giving the star the principal support. Chas Lipman 9-15.

Blanche Walsh was the drawing card at the Tulane 2-8, appearing in The Other Woman. A capable cast of five interprets the play in a realistic and intelligent manner. George W. Howard as James Harrington divided honors with the star. Nanette Comstock was sympathetic as the wife, and Nellie Butler was breezy and amusing as Mrs. Varnum, while Miss Walsh, who is deservedly popular here, appeared to advantage, particularly in the emotional scenes. The Climax 9-15.

Happy Hooligan, with Steve Maley, the chief laugh producer, was the attraction at the Crescent 2-8, and both play and co. proved good entertainment. Harriet Raymond is an attractive soubrette and capable. Paid in Full 9-15.

The American Music Hall, with William Morris, Inc., managers, opened its season 3 to a crowded house. The Barnyard Romeo was the feature of the week, with Miss Hajos Adelaide, Sidney Grant, Dorothy Vaughan, and J. T. Hughes in the cast. The Viennese Posing Models proved a feature.

The St. Charles Orpheum, with its augmented orchestra under the baton of Professor Tosso, presented an excellent bill to large audiences 3-8. The features were: Arturo Bernardi, Harlan E. Knight and co., Meinotte Twins and Clay Smith, Brown and Cooper, Burani and Navaro, Lightning Hopper, At the Waldorf, and the kinodrome.

The theatrical business proper seems not to have affected in any way the motion picture offerings. J. M. QUINTERO.

KENTWOOD.—ATHERTON (F. D. Wolver): Beulah 21.——ITEM: New picture machine has been installed.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Helen Grayce co. closed 1, and presented through the week to good and highly-pleased audiences The Knighthood Was in Flower, The Man of the Hour, The Clansman, A Little Brother of the Rich, The Squaw Man, The House of a Thousand Candles, The Cowboy and the Lady. Three Weeks and Beyond Pardon; co. and performance more than good. The Man from Home 3, 4 presented by a fine co.; delighted two audiences that packed the house. Colonial Stock co. 10-12. Douglass Fairbanks in The Cub 14, 15. Passing of the Third Floor Back 17, 18. A Gentleman from Mississippi 19. Annie Laurie 21, 22.

LEWISTON.—EMPIRE (J. A. O'Brien): The Merry Widow Sept. 28; better than ever was the verdict of a large and delighted audience. The City 30, 1; excellent co., to poor attendance. William Hodge in The Man from Home 3. The County Sheriff 5. Dustin Farnham in The Cub 12. Colonial Stock co. 14, 15. Gentleman from Mississippi 19. Passing of the Third Floor Back and Paid in Full coming.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Frank Daniels in The Belle of Brittany Sept. 28 pleased large audience. The Merry Widow 27 to well-filled house. The City 3; good production; fair audience. The Man from Home 4; excellent production; large audience.

BELFAST.—OPERA HOUSE (W. J. Clifford): Paid in Full 11.

BRUNSWICK.—TOWN HALL (H. J. Given): Lovell's Concert co. 12.

MARYLAND.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): The Soul Kiss Sept. 28; fair co. to S. R. O. J. W. Vogel's Minstrels 11; good co. and business; the work of Billie Burke and Charles Gano as the funmakers was excellent, and the singing of Raymond Wylie received generous applause. Frederick Warde in Timon of Athens 6. The Little Homestead 7.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George F. Wiley): The Blue Mouse Sept. 30, 1, matinee 1, with Wanda Ludlow as the Mouse. She is a charming young woman, admirably suited for the part assigned to her. The other leading ones were satisfactory, and C. A. Count as the father-in-law was particularly good; attendance fair. Wright Lorimer in The Shepherd King 3-8, matinees 5 as David Mr. Lorimer gave a finished performance. H. E. Humphrey, a former favorite at one time a member of the Bijou Stock co., received a very cordial welcome, and was excellent as Captain Doug. W. J. Connolly gave a strong portrayal of the character of Prince Phalli that was marked by an intelligent conception of the role. Beatrice Beckley was best as the Witch of Endor. Charles H. Herman as King Saul and W. B. Rogers as Samuel were good. The balance of the co. was satisfactory; excellent production; pleased very large attendance. Frank Daniels 7, The Man of the Mountains 8. The Smart Set 10. William Hodge 12.——SAVOY (Irving Hamilton): Bill 3-8: A Night with the Poets, Harry and Lizel, Harry Bouton and co., Fred Gardner and Revere, Cuscia, Wal Carty, and the Kinodrome; large attendance.——ITEMS: Manager Hamilton will change the bill at the Savoy twice a week, commencing week 10. The co. that opens here will go to the Orpheum, Boston, for the last three days of the week; the Orpheum is closing the week at the Savoy. The plan is an excellent one, and should result in a large increase of business.—H. E. Humphrey, of the Shepherd King co., was the guest of Mr. and Mrs. Snell during his stay in town.—W. J. Connolly, of The Shepherd King co., was the guest of friends during his engagement here. W. P. GEE.

NORTHAMPTON.—ACADEMY (C. L. Potter): The Midnight Sons Sept. 30 pleased full house. Historical Deerfield meeting proved very good, to good attendance, matinee and night. Bennett and Moulton Stock co. 3-8, Peggy, 4, did not prove a strong attraction. Peggy, a Daughter of the People, Shadowed Lives, A Good

NEW YORK THEATRES.

LIBERTY THEATRE. 42d St. W. of B'way. Evgs. at 8:15. Mat. Sat. only 2:15.
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THE
COUNTRY BOY
A new Comedy by EDGAR SELWYN

NEW AMSTERDAM THEATRE Guaranteed Cool and Comfortable. Evgs. 8:15. Mats. Wed., Sat.
The New French Musical Vaudeville
Madame Sherry
Lina Abarbanell, with Ralph C. Herz and others
Book by Otto Hauerbach.
Score by Karl Hoschna.
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NEW YORK THEATRES.

NEW YORK THEATRE. B'way and 45th. Evgs. 8:15. Mats. Wed. & Sat.
ALFRED E AARONS and LOUIS F. WERBA PRESENT
HARRY KELLY
In the new Musical Play
The Deacon and the Lady
(A Sequel to "HIS HONOR THE MAYOR.")
Music by Alfred E. Aarons.
Book and Lyrics by Geo. Totten Smith.

GAIETY Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat., 2:15.
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

Fuller, The Way of the West, The Secret Service Man, and Lucky Jim. Madame Troubadour co. 9; well presented operetta to good attendance. The Mocking Bird 11. The Chocolate Soldier 12. J. W. Gorman Musical co. 13, 14. The Girl 15. Whiteside-Strauss Stock co. 17-22. John Mesham 23. Lyman Howe 26.——ASSEMBLY HALL, SMITH COLLEGE: Brilliant concert by the Boston Symphony Orchestra 5 to a most distinguished audience, including heads of most of the prominent colleges of the country and other guests attending the inauguration of Dr. Marion Leroy Burton as president of Smith College.——ITEM: Among the guests attending the inauguration of President Burton was Julia Ward Howe, upon whom was conferred the degree of Doctor of Laws. Mrs. Howe was brought upon the platform in a wheel-chair, and after the degree was conferred the entire audience of 1,500 people simultaneously rose and joined in singing a stanza of "The Battle Hymn of the Republic." Jane Addams of Hull House also was a recipient of the same degree.

PLYMOUTH.—THEATRE (W. F. Hart): A Girl of the Mountains Sept. 29; excellent co., to fair house. Avery Strong co. 3-8 in repertoire: The Unwritten Law, Miss Petticoats, A Virginia Rose, A Daughter of Corsica, Wedded and Parted, A Man from the West; excellent co. playing to good crowds each evening. June Agnett, playing the leading part, is receiving great applause for her exceedingly fine work.——ITEM: W. F. Hart of Boston, assumed the management of the Plymouth Theatre this week, has taken over the bookings of the former manager. Mr. Hart is an enterprising man, and the best wishes go with him in his new field.

WORCESTER.—THEATRE (J. F. Burke): A Girl of the Mountains Sept. 30; fair co.; poor business. The Round Up 3-5; made big hit; capacity house. Henrietta Crosman 11, 12. Home Ties 6-8.——FRANKLIN: The Smart Set 3-5; good business. The Thief 10-15.——POLI (J. O. Cribbin): The Moth and the Flame 3-5; presented by Poli Stock co.; greatly pleased good business. The Man from Mexico 10-15.——ITEM: It is expected that stock will continue until Jan. 1.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Frank Daniels in The Belle of Brittany 1 pleased good house. The Merry Widow 4 drew well. Thomas A. Wise in A Gentleman from Mississippi 5. Wright Lorimer in The Shepherd King 10-15.——COLONIAL (John P. Adams): Billy Burke's Foolish Factory and a good bill 3-8; large houses.

TAUNTON.—THEATRE.——ITEMS: House has been leased to Frank L. LeDuc; will reopen 8 with standard attractions.—The Broadway has been bought by Fred W. Hayman, who has made it a roller skating and polo rink.

NEW BEDFORD.—THEATRE (W. B. Cross): Frank Daniels in The Belle of Brittany 6.——MATHAWAY'S (Thos. Bayliss): Vaudeville 3-5; the Herring-Curtiss aeroplane headliner.——SAVOY (J. W. Barry): Vaudeville and pictures 3-5.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): Colonial Stock co. 5-5 opened in St. Elmo to big business. Other plays: East Lynne, Twice Married, Monte Cristo, and Dr. Jekyll and Mr. Hyde. Thomas A. Wise in A Gentleman from Mississippi 6. Helen Grayce Stock co. 10-15.

GARDNER.—THEATRE (W. A. Wesley): The Final Settlement 4; fair production, to fair house. Gardner Institute 12. Blue Mouse 13. Moore Musical co. 17-19.

MICHIGAN.

DETROIT.

Capacity Houses and Cordial Reception for Mrs. Fiske—The Week's Record.

At the Detroit Opera House Sept. 26-28, Mrs. Fiske met with a very cordial reception, playing to the capacity of the house at each performance. Becky Sharp was the bill on Monday and Tuesday evenings, but it may be truthfully stated that the interest centered on Wednesday night's performance of Pillars of Society. Mrs. Fiske's interpretation of the Ibsen work was thoughtful in the extreme. Mrs. Fiske has been surrounded this season by a strong cast, and special mention might be made of the support given by Holbrook Blinn, Ethel Barrymore completed the week in Pinero's Mid-Channel.

The week at the Garrick was divided between Guy Bates Post in The Nigger and De Wolf Hopper in A Matinee Idol, the latter drawing the largest attendance. Next week will be divided between William Faversham and Blanche Ring, and The Jolly Bachelors is underlined for 10.

Manager Moore provided one of his characteristic well-balanced bills at the Temple 25-1, headed by Annabelle Whitford as the original Nell Brinkley Girl, whose aeroplane stunt was a novelty to Detroiters. Porter J. White and co., Seven American Belfords, Quinlan and Richards, Kelly and Kent, Merrill and Otto, Irene Romain, McPhee and Hill, and Moore-scope pictures made up the balance of the programme.

Ward and Vokes in The Trouble Makers scored heavily at the Lyceum 25-1. Next week, Thomas Shea in repertoire.

Rice and Cady were featured in The Beauty Trust at the Gayety 25-1. Next week, Manchester's Crackerjacks.

At the Avenue 25-1, Follies of the Day (1910

LYCEUM 45th St., nr B'way. Evgs. 8:15 Mat. Sats. only 2:15.
DANIEL FROHMAN . . . Manager
CHAS. FROHMAN Presents
G. P. Huntley Hattie Williams
In a New Comedy by the Authors of "Love Watches"
DECORATING CLEMENTINE
Cast includes: DORIS KEANE, ALICE FUTNAM, GAIL KANE, GRACE MOORE, ERNEST LAWFORD, LOUIS MASSEN, RICHIE LING, etc.

HUDSON THEATRE. 44th S., near B'way.
HENRY B. HARRIS . . . Manager
HENRY B. HARRIS presents
HELEN WARE
IN
The Deserters
A New Play by Robert Peyton Carter and Anna Alice Chapin
WEDNESDAY MATS. BEGIN. SEPT. 28

BELASCO THEATRE. West 44th Street, near Broadway
Evenings at 8:15: Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
FOR A LIMITED ENGAGEMENT ONLY
THE CONCERT
Herman Bahr's Sensational Berlin and Vienna Success
American Version by Leo Dietrichstein
Cast includes Leo Dietrichstein, William Morris, John W. Cope, Janet Beecher, Jane Grey, Alice Pollock, Bella Theodore

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings, 8:15. Mats. Wed. and Sat. 2:15
DAVID BELASCO . . . . Manager
KLAW & ERLANGER PRESENT
Rebecca of Sunnybrook Farm
By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON
Direction of JOSEPH BROOKS

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2d YEAR
H. B. Warner
In Paul Armstrong's Play,
Alias **Jimmy Valentine**

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Entire Block, 6th Av. 43d-44th Sts. Evs. 8 Daily Matinees at 2. Best Seats $1.00
GIGANTIC ENTIRE NEW TRIPLE PRODUCTION
The International Cup
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12 NEW CIRCUS ACTS

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IN THE MUSICAL SUCCESS
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In a New Musical Piece,
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HACKETT 42d St. W. of Broadway. Evgs., 8:20; Mats., Thur. and Sat. Thur. Mat., Best Seats, $1.50.
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Wm. A. Brady's Great Play
MOTHER
By JULES ECKERT GOODMAN

WEST END 125th St. W. of 8th Ave. Evgs. 8.15. Tel. 3004 Morningside. Prices, 25c. to $2 this week. Mat Sat. only this week.
FRITZI SCHEFF
IN
THE MIKADO
Week Oct. 17.
FORBES-ROBERTSON in "The Passing of the Third Floor Back"

NAZIMOVA'S 39TH STREET THEATRE, 39th St. and Broadway. Tel. 413 Bryant. Evgs., 8:30; Mats., Wed. and Sat., 2:30. Wed. Mat., Best Seats, $1.50.
HENRY W. SAVAGE offers
The Little Damozel
Monckton Hoffe's Fascinating Comedy of London's "Bohemia" has moved to this Theatre because the crowds are so great that a larger playhouse is necessary.

BROADWAY THEATRE, B'way & 41st St. Tel. 101 Bryant. Evgs., 8:15; Matinee, Sat. 2:15
DANIEL V. ARTHUR presents
MARIE CAHILL
In the New Musical Comedy,
JUDY FORGOT

LYRIC 42nd St., W. of B'way. Tele. 3216 Bryant. Evgs. 8:15. Mats. Wed and Sat. 2:15. Wed. Mat Best Seats, $1.50
The MESSRS. SHUBERT announce
MADAME TROUBADOUR
An Operetta in Three Acts.
From the French.

MAXINE ELLIOTT'S THEATRE 39th Street, bet. B'way & 6th Av. Tel. 4923 Bryant. Evgs. 8:20. Mats. Wed. & Sat., 2:20. Wed. Mat. Best Seats $1.50.
LAST WEEK
Forbes-Robertson
IN
THE PASSING OF THE THIRD FLOOR BACK
Monday, Oct. 17, For Two Weeks Only.
MAXINE ELLIOTT in The Inferior Sex

CIRCLE Broadway and 60th Street. Tel. 3700 Columbus. Prices, 25c. to $1.50. Evg. 8:15; Wed. Mat. Prices, 25c., 50c., $1.00. Sat. Mat., 2:15.
Henry W. Savage offers Alexandre Bisson's Wonderful Drama of Mother Love
Madame X
With Brilliant Original Company
Week Oct. 17.
GYRIL SCOTT in THE LOTTERY MAN

COMEDY 41st St., between Broadway and 6th Avenue. Telephone, 5194 Bryant
Evenings, 8:15, Mats. Wed. and Sat., 2:15
Wed. Mat., Best Seats, $1.50
The MESSRS. SHUBERT Announce
THE FAMILY
An American Play by Robert H. Davis
with
JOHN WESTLEY

THE NEW THEATRE
Central Park West, 62d-63d Sts. Tel. 8800 Col.
THE BLUE BIRD
By Maurice Maeterlinck
Evgs., 8:30. Mats. Wednesday & Saturday, 2:15.

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CHARLES FROHMAN presents
The Famous Detective Thief Play
with
ARSENE LUPIN WILLIAM COURTENAY
Week Oct. 17—MONTGOMERY & STONE in THE OLD TOWN.

CORSE PAYTON'S THEATRES
Week of October 10
GAIETY THEATRE, Hoboken
OLD HEIDELBERG
LEE AVENUE, Williamsburg
LITTLE JOHNNY JONES
BIJOU, Brooklyn
HUMAN HEARTS
10c.—20c.—30c.
GOTHAM Fulton St. and Alabama Ave. BROOKLYN. Matinee Daily
THE FORBES STOCK CO.
in
OUR NEW MINISTER
Week Oct. 17—SHALL WE FORGIVE HER

models), featuring Louis Dacre, Gertrude Hayes and the Dancing Brickfords, proved to be one of the most pretentious burlesque aggregations seen on the Avenue stage this season. Next week, Pennant Winners.

ELYP A. MARGNI.

ESCANABA.—OPERA HOUSE (P. M. Peterson): Paid in Full 2 pleased fair-sized audience; co. very good; rainy night. The Lottery Man 4 pleased full house. The Kissing Girl 14. A Broken Idol 21. The Cow Puncher 28. Silver Threads 27. The Fighting Parson 30.——BEN'S THEATRE (Ben Salinsky): Raeburn-Lyall Stock co., D. H. Lyall, manager. The Girl and the Judge opened 3-8 to packed house and continue to do S. R. O. business. Comrades 6.——ITEM: The Van's vaudeville team at the Lincoln this week old-time favorites here, having been with the Winston Stock co. forty-three weeks here, are delighting full houses every night.

GRAND RAPIDS.—MAJESTIC (Orin Stair): Beverly 2-5 pleased fair houses. Hal Reid in The Kentuckian 6-8. The Lion and the Mouse 9-12. The House on the Bluffs 13-15. Cathrine Countiss 30-Nov. 5 in The Awakening of Helena Richie is eagerly awaited. Miss Countiss completely won the hearts of Grand Rapids theatregoers during two deservedly successful seasons in high class stock.——POWERS (L. S. Billman): Ethel Barrymore in Mid-Channel 8, with matinee. Pavlowa and Mordkin 30. Garrick Theatre Stock co. in Homespun Hearts week 2: A Fight for a Fortune week 9.

PORT HURON.—MAJESTIC (J. W. Brennan): Fighting Parson 1; good attraction and business. A Winning Miss 3; cordially received by a big house. Harry Bulger in A Flirting Princess week of 17.——CITY (Sam Hartwell): The Girl from Rector's 30; good co. and business. George Evans' Honey Boy Minstrels 3; gave excellent satisfaction, to good business. The Traveling Salesman 5; repeated its success of last season, to good business. A Bowery Detective 10.

FLINT.—STONE'S (A. C. Pegg): The Stone's Theatre Stock co. in Never Too Late to Mend Sept. 29 pleased good business. Honey Boy Evans and his minstrels 30; good bill and business. The Girl from Rector's 2; satisfied good house. The Traveling Salesman 6 pleased capacity.——GARRICK (W. N. Harris): Camille 3-9; excellent; business good.——BIJOU (Frank Brice): Vaudeville 3-8; big business.——ITEM: Season's outlook is bright.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Rose Melville in Sis Hopkins delighted a crowded house Sept. 28. The Climax 5. The Traveling Salesman 12. Lyman Howe's pictures 13. The Gipsy Rover 20. Arizona 25. The Swedish dialect comedy Tilly Olsen 29.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Germain Sept. 30 pleased light business. Managing Mildred 27; fair co. and business. Volunteer Organist 28; good co.; fair business. Mrs. Wiggs of the Cabbage Patch 3. My Wife's Family 15. Is Marriage a Failure? 19.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Himmelein's Associated Players Sept. 26-1 in The Sweetest Girl in Dixie, Ouida, The Singing Girl, Princess of Patches, Charlotte Temple, In Arizona, The Burglar's Daughter, and Ishmael; good attractions, to good houses.

KALAMAZOO.—FULLER (W. J. Donnelly): Beverly 1, matinee and evening, drew good houses. John A. Himmelein's Associate Players 3-8 opened with Princess of Patches, followed by Anita, the Singing Girl, Charlotte Temple, and In Arizona; splendid co. to good business. Ethel Barrymore in Mid-Channel 7.

BATTLE CREEK.—POST THEATRE (E. R. Smith): George Evans' Honey Boy Minstrels Sept. 28; fair house; pleased. Treadwell-Whitney Stock co. 1, 2. PLAYS: Beyond Pardon, The Gambler, A Lottery Ticket, Gates of Justice; fair houses; fairly pleased.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Climax Sept. 28 to good house; splendid co.; gave satisfaction. Nancy Boyer in The Pals 29; good co.; very good satisfaction, to good house. The Traveling Salesman 14. Lyman Howe 17.

ANN ARBOR.—WHITNEY THEATRE (A. C. Abbot): Ethel Barrymore 3 pleased big business. George Evans and his Honey Boy Minstrels 4; good co.; full house. Robert Hilliard in A Pot There Was 7. Fight pictures 8. The Dollar Princess 27.

CHARLOTTE.—THOMAS OPERA HOUSE (Donovan and Lane): The Treadwell-Whitney Stock co. in Beyond Pardon, College Chums, and Orange Blossoms 3-8 to good business and pleased.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (M. H. Widger): The Girl That's All the Candy Sept. 29 pleased good house. Latimore and Leigh Stock co. 3-8; opened to packed house; good.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): Managing Mildred Sept. 29 did not play on account of non-arrival of paper. Uncle Josh Simpkins 30. Daddy and the Girls 1. Paid in Full 10.

LANSING.—COLONIAL (Charles H. Davis): Cook's Stock co. Sept. 26-1 in Buried Alive; business good.——BIJOU (D. J. Robeson): Vaudeville 26-1; good houses.

CADILLAC.—THEATRE (C. E. Russell): The Volunteer Organist Sept. 26; fair, to fair business. The Fighting Parson 12. The Girl That's All the Candy 13. Lyman H. Howe 25.

TRAVERSE CITY.—STEINBERG GRAND (Hi Rusky): The Cow Puncher 10. The Girl That's All the Candy 11.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Lena Rivers Sept. 30 to good patronage; pleased.

MINNESOTA.

ST. PAUL.

The Girl of My Dreams Pronounced Satisfactory—Blanche Shirley at the Grand.

After a week and a half of the Taxi and Rector girls there came to the Metropolitan 2-8 a girl of the good old-fashioned Puritanical type. The Girl of My Dreams, to deservedly large audiences. The lyrics are clever and the score unusually melodious. The song hits were "I'm Ready to Quit and Be Good," "Quaker Talk," "Maybe It's a Robber," and "Dr. Tinkle Tinker." The co. was one of the best seen here in many a day and included Leila McIntyre, Nita Allen, Leila Smith, John Hyams, Ray L. Royce, Irving Brooks, George Trimble, and Percival Aylmer. The Third Degree 9-12. Ethel Barrymore 13-15. The Spendthrift 16-22. The Traveling Salesman 23-29. My Cinderella Girl 30-Nov. 5.

Madame Nastmova appeared at the Shubert 3-8 to very fair business. The Fairy Tale was the bill until 6, 7, when Little Eyolf was presented. A Doll's House, matinee and night, 8, concluded the engagement. The excellent support embraced Brandon Tynan, Edward R. Mawson, Fred Tiden, Elsie Esmond, and Gertrude Berkeley. William Faversham 16-12. De Wolf Hopper 13-15. The Wife Tamers 16-19. The Flirting Princess 20-22. Madame X 23-29.

The Thief, with Blanche Shirley, W. A. Whitecar, and W. E. Randall in the cast, had good business at the Grand 2-8. Rosalind at Red Gate 9-15. Vaughan Glaser 16-22. The Rosary 23-29. Beulah Poynter 30-Nov. 5.

George Beban in the highly satisfactory playlet The Sign of the Rose is the headliner of an excellent bill at the Orpheum 2-8.

Edward R. Mawson and Fred Tiden, both prominent at different times in local stock cos., are renewing old acquaintances this week.

JOSEPH J. PFISTER.

DULUTH.—LYCEUM (C. A. Marshall): The Lottery Man Sept. 26; very good co., to good house. The Pierce Players 27-2 in The Boys of Company B, Prisoner of Zenda, and Soldiers of Fortune; proved very popular, playing to good houses at all performances; co. good and plays well presented. Germain the Wizard 3, 4 to well-filled houses. The Volunteer Organist 6, 7. Madame Melba 13.——ITEM: The Pierce Players have come in, and the management will put out another Squaw Man co.

WINONA.—OPERA HOUSE (O. F. Barlingame): Chauncey Olcott in Barry of Ballymore Sept. 30 to S. R. O.; excellent co.; Mr. Olcott responded to numerous recalls with a curtain speech. The Village Vagabond 3 pleased a topheavy house. The Port of Missing Men 3 pleased a good house. St. Elmo 6. The Girl in the Taxi 10. Jeffries-Johnson pictures 11-13.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Daniel Boone on the Trail; fair co.; pleased topheavy house. The Port of Missing Men 5.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Daisy Cameron Sept. 27. Clara Lipman 6. Lulu's Husbands 7. The Girl from the U. S. A. 13. Casino Girl 15. Al. G. Field 17. Soul Kiss 24. The Newlyweds 25. Jefferson De Angelis 26. Beulah 27. Cat and the Fiddle 28. The Gentleman from Mississippi 29.

COLUMBUS.—THEATRE (James W. Newby): Graustark co. opened season Sept. 26 to fair audience; nice performance.——ITEM: House has been thoroughly redecorated, and the season is very promising.

YAZOO CITY.—THEATRE (D. Wolerstein): Daisy Cameron in Nancy Sept. 26; small house. Lulu's Husbands 6. The Girl from the U. S. A. 12. Al. G. Field 13.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): Graustark Sept. 22; good house; excellent co.

CORINTH.—OPERA HOUSE (East and Bell): Graustark 5. Casino Musical Comedy co. 11. Polly of the Circus 20.

GULFPORT.—THEATRE (E. W. Lang): Graustark Sept. 19 pleased fair house. Queen of the Moulin Rouge 26 pleased good business.

MISSOURI.

KANSAS CITY.

Priests of Pallas Week Attracted Many Visitors—New House for Residence Section.

The annual Fall festivities, known as Priests of Pallas week, opened 10 with many thousand visitors and a long list of attractions provided for their entertainment.

The Missouri Valley Farm, which opened at Electric Park Sept. 24, was continued during Priests of Pallas week and drew immense crowds both day and night. Beginning Tuesday, there was a big motor car parade in the morning and motor car races and aeroplane flights at the Elm Ridge racetrack in the afternoon. Wednesday afternoon witnessed a parade of local industries, which found much popular favor. Tuesday night the big feature of the week in the Priests of Pallas electrical pageant found the usual enthusiastic reception along a line of march that was lined with thousands of spectators. There were fifteen gorgeous electrical floats, each preceded by a band, and headed by the famous Peruilo Band, which has been playing the past week at Electric Park. Wednesday night came the annual ball to Pallas Athene in Convention, a feature of which was a marvelous ballet given by the young men and women who rode on the floats the previous evening. Thursday night the Megaphone Minstrels, a local amateur organization, which has won much praise in the past, repeated their former success before a crowd of nearly ten thousand in Convention Hall. Friday night the ball masque in the same building was another big hit, displaying a gorgeous array of costumes as well as a motley sprinkling of unique and comic creations. A feature of this ball is the appearance always of the visiting theatrical people in the city, who attend in costume. Business, of course, is always big at the theatres and other places of amusement on account of the many visitors.

The Dollar Mark began a week's engagement at the Shubert 2 to a large audience and was well received throughout the week. The play was presented in a capable manner. Of the principals James Thatcher especially distinguished himself, while the work of Ethelbert Hayles, Brinsley Shaw, Will Chatterton, Harold Howard, Paul Byron, Vina Rial, Norma Winslow, and Rose Braham is also deserving of praise. Max Figman in Mary Jane's Pa 9-15. Doekstader's Minstrels 16-22.

The Traveling Salesman was the popular offering at the Willis Wood 2-8, playing to a series of large audiences. A co. of exceptional merit, headed by Frank J. McIntyre and Gertrude Coghland, pleased immensely, the honors being pretty evenly divided between them. Of others in the cast, Percival T. Moore, William Beach, H. D. Blakemore, and Sarah McVicker deserve special praise for well played parts. The production was given its original excellent staging. Seven Days 9-15.

The Flirting Princess played a return engagement at the Grand 2-8 to capacity business, the production being an especially suitable one for the holiday week. Harry Bulger and the big co. of funmakers repeated their big hits of a month ago, when they opened the season at this theatre. Chauncey Olcott in Barry of Ballymore 9-15.

The Port of Missing Men was the Gillian offering 2-8, business being excellent, and proved an excellent offering. Hugo B. Koch, who appears in the star part, is a former Kansas Citian, and his characterization found ready favor with the crowds. Dixie Cameron, C. E. Hallam, Shirley Claiborne, J. L. Crane, E. H. Horner, and Claribel Worth carried principal parts to success. David Copperfield 9-15.

The Orpheum had the usual attractive bill 2-8, Gus Edwards' Night Birds being the headliner and pleasing immensely. Other acts included the Great Asahi, Morrisey Brothers and Sisters, The Devil, the Servant and the Man, Paul Lacroix, the Harts, and Pringle and Whiting, all of whom pleased.

The World of Pleasure, a musical comedy differing materially from the usual burlesque, was the Century offering 2-8, playing to good business. A big co. that was attractively costumed pleased. Star Show Girls 9-15.

The New Columbia Burlesquers in a two-act travesty called A Parisian Temptation drew big crowds to the Majestic 2-8 and were enthusiastically received. This was the initial appearance of the co., which is under the direction of John G. Jermon. The presenting co. included Leo Stevens, Frank O'Brien, Charles Emerald, Helen Jessie Moore, Nellie Florede, and Marguerite Chabanty in the principal parts, were excellent. College Girls 9-15.

Henry Lee, a clever impersonator of famous men, was the topline offering at the Empress 2-8, playing to large audiences all week.

The Columbia in Kansas City, Kan., had Charles Quill, billed as Electra, for the headliner 2-8, while an entertaining programme followed. Business good.

Howard R. Huselton, a musical and dramatic critic of the Kansas City "Star," resigned recently from that paper to engage in real estate business. Mr. Huselton is well known among musicians and his withdrawal from the newspaper world will be received with regret.

The Grand celebrated its nineteenth birthday 2, almost every year of which has been one of the gilded ones. The theatre was opened as Patti Rose in Dolly Varden Oct. 3, 1891, under the management of Hudson and Judah, who still continue in charge, Mr. Judah being active manager during the entire time.

Announcement is made that Kansas City is to have still another theatre, the new house to be located at 3225-3227 Troost Avenue, which is well out in the residence district. Joseph D. Fisher and W. A. D. Everall are named as the owners. Vaudeville will be the attraction.

D. KERDT CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Fourth Estate Sept. 24; excellent co. and presentation; Harriet Rose as Mrs. Michael Nolan deserves special mention; business good. Miss Nobody from Starland 25-27; excellent in every respect; the dainty dancing of Katherine Witchie won enthusiastic applause; Olive Vail and Bertie Beaumont were the singing favorites; business good. The Flirting Princess (return) 28, 29 delighted good business; Harry Bulger scored The Dollar Mark 30, 1, by a good co. pleased fair business. Max Figman in Mary Jane's Pa 7, 8.——LYCEUM (C. U. Philley): Cast Aside 18-21 pleased good business. Miner's Americans 22-24; one of the best ever seen here; the olio much above the average, the Dohertys and the American Quartette being favorites; business good. At the Old Cross Roads 25-28 pleased good business. The World of Pleasure 29-1; an attraction of unusual merit; business good. As the Sun Went Down 2-5. The Star Show Girls 6-8.——MAJESTIC (Fred Cosman): Opens 10. Pictures will be a strong feature and the vaudeville through Sullivan and Considine.

JOPLIN.—NEW THEATRE (W. W. Bray): Traveling Salesman, with Frank J. McIntyre, 1; fine co. and good business. The Carl W. Cook Stock co. 2-8 opened in Jim the Westerner.——CLUB THEATRE (L. F. Ballard): Dorothy Stock co. Sept. 25-1. Marie Russell leading. In A Royal Prisoner, A Woman of the Purple, Adrift in New York; good co. and business. The Honeymoon Trail 2; fine co. and business. The Squaw Man 3. Lyman Howe 6.

HANNIBAL.—PARK (J. B. Price): The Climax Sept. 19; good co. and business. My Cinderella Girl 23; co. and business good. Classmates 24 pleased two good audiences. The Traveling Salesman 27; excellent co.; big business. As the Sun Went Down 29 pleased fair house. The House of a Thousand Candles 3. The Man on the Box 4. Tempest and Sunshine 5.

FULTON.—PRATT'S THEATRE (Gaw and Newland): The House of a Thousand Candles 6. Judgment of Eve 11. Fifty Thousand Dollar Beauty 12. The Man on the Box 15. Seven Days 17. Lyman Howe's pictures 25.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Jeffries-Johnson pictures Sept. 27 pleased large audience. Traveling Salesman 29; co. and business good. Playter Players 9-13. The Upstart 14. Playter Players 15.

MACON.—LOGAN (H. M. Logan): The Man on the Box 3 pleased good house. U. T. C. 10. Seven Days 21. Wizard of Wiseland 21. Lyman Twins 28.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Village Postmaster Sept. 19; fair, to fair business. Fifty Thousand Dollar Beauty 24. Heart of Gold 11.

MEXICO.—OPERA HOUSE (A. R. Waterman): Dr. Herbert Flint Sept. 27-1; business only ordinary. The House of a Thousand Candles 4. The Man on the Box 6.

COLUMBIA.—THEATRE (R. H. Hall): The Dollar Mark Sept. 27 pleased good house. The House of a Thousand Candles 5.

DE SOTO.—JEFFERSON (Leon Herrick): Pictures 4 pleased good house. U. T. C. 13. Big Jim 15.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Cow and the Moon Sept. 23 to empty seats after first act. Goddess of Liberty 25, 26. The City 30. Blue Mouse 1. Juvenile Bostonians 2, 3.——FAMILY (Dick P. Sutton): Cornell Stock co. 28-1. The Escaped Convict 2-8. When Her Soul Speaks 10.——ITEM: Local papers publish statement that K. and R. have secured the Orpheum (formerly Lulu) on a long lease. The house has a capacity of about 2,200.

ANACONDA.—THEATRE MARGARET (F. H. Clinto): The Blue Mouse Sept. 30; fair business; pleased.

NEBRASKA.

OMAHA.

A Good Word for Victor Morley and Edward Wade—Bessie Clifford Returns.

Three Twins co. was the attraction at the Brandeis 2-5, and each performance was greeted by a large and well-pleased audience. Victor Morley as Tom Stanhope was very popular, and the General Stanhope of Edward Wade was so natural that we should like to see him in a part that required greater things. Bessie Clifford as Mollie Sommers and Estell Colvert as the General's ward were attractive and in good voice. The chorus was tuneful, and altogether pleasing. Manager Burgess has Chauncey Olcott 6, 7, local talent in The College Widow 8, The Traveling Salesman 9-12, The Girl of My Dreams 13-15.

Cast Aside was the attraction at the Krug Sept. 29-1, and proved to be a powerful drama presented by an excellent co. Arthur C. Alston's co. in At the Old Cross Roads is always sure of a hearty welcome in Omaha, and the present engagement 2-5 is no exception. Graustark 6-8. As the Sun Went Down 9-12. The Port of Missing Men 13-15.

The Dainty Duchess and her large and interesting court is the bill at the Gayety week of 2, and as usual the house was jammed on Sunday, and enough turned away to fill a good-sized annex. This show is composed of Joe Morris and the girls. Morris is good, but the girls predominate, there being no male chorus with this co. Week of 9, The Columbia Burlesquers.

The American Music Hall is trying continuous vaudeville this Carnival week with "Conseal" and the Balloon Girl as the leading features. Business splendid.

The Orpheum, as usual, is playing to capacity, Cressy and Dayne and Lole Fuller's Barefoot Girls being the leading attractions.

At the Boyd Eva Lang and co. are doing The Late Mr. Jones week of 2, with Classmates to follow 9.

After an enforced absence for the purpose of recuperating her health and strength, Bessie Clifford rejoined The Three Twins co. in Omaha, taking the part that was temporarily filled by Mary Panchonetti. Miss Panchonetti takes the similar part in the Eastern co.

A bill has been introduced in the City Council prohibiting any child under the age of sixteen years to attend the theatre or moving picture show in Omaha after 8.45 P.M., unless accompanied by an adult.

This is Carnival week in Omaha, and the festivities incident to the coming of King Ak-Sar-Ben the Sixteenth to his throne has brought some 50,000 outsiders to our city. The weather, however, has been so uniformly pleasant that the theatres have not profited as much by the throngs as would have been the case had the weather been inclement. However, some of the places of amusement have any cause for complaint.

William Morris, of Morris and Co., Inc., was in the city a few days ago, and expressed himself as much pleased with the business of the Western circuit and of the Omaha house in particular.

J. RINGWALT.

KEARNEY.—OPERA HOUSE (R. D. Garrison): The Flower of the Ranch Sept. 29; pleasing performance to fair business. My Cinderella Girl 3; excellent performance to only medium business; deserved better; Norris, star, made a big hit. Al. Warda in The Widow Perkins 5. Wizard of Wiseland 10. The Man on the Box 13. Graustark 14. Dan Cupid 24.

FAIRBURY.—OPERA HOUSE (F. L. Rain): Wizard of Wiseland 13. Flower of the Ranch 14. Bachelor's Honeymoon 17. Lyman Twins 19. Just a Woman's Way 22. Mildred 24.

M'COOK.—TEMPLE (McConnell and Pugsell): May Stewart in The Hunchback Sept. 29 failed to please large house. Flower of the Ranch 5. Widow Perkins 10.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): Guy Hickman co., formerly Hickman and Bessey, opened 3-8. As the Sun Went Down 13.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): The Merry Widow Sept. 30; more than satisfied fair business. King's motion pictures 1; attendance fair. A Gentleman from Mississippi 3 pleased good business. Alice Chester in A True Kentuckian 5. The City 11. King's pictures 13. Shepherd King 19. Avery Strong co. 20-26.——ORPHEUM (M. J. Welch): The Joyces, Agnes Truesdale, La Dea and Verretta, Hilda Hood, and excellent Nemodi films drew good business 3-8.——LYRIC (Dumas and Paul): Fannie Hatfield and co. in pleasing skits, La Ving and Grenier, the Dancing Kellings, and independent motion pictures pleased usual good business 3-8.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Merry Widow 1 to capacity; excellent attraction. Thomas A. Wise in A Gentleman from Mississippi 4 pleased fair house. Douglas Burbank 17. Fall Out 18, 19. The Shepherd King 20. The First Floor Back 22. Annie Laurie 25.

CLAREMONT.—OPERA HOUSE (H. S. Eaton): The Wolf 1; excellent co.; small but appreciative audience.

NEW JERSEY.

NEWARK.

Paid in Full Well Presented at the Columbia—The Week's Record.

Raymond Hitchcock and co. presented The Man Who Owns Broadway at the Newark 3-8. Mr. Hitchcock's impromptu speech before the curtain at the end of the second act was as mirth provoking as anything in the play. Francis Wilson 9-14.

Paid in Full was presented here for the first time at popular prices at the Columbia 3-8. Thomas Cook as Joe Brooks, Frank C. Burton as Captain Williams, Albert Andrews as Jimmy Smith, Agnes Herndon as Mrs. Harris, Lillian Claire as Beth Harris, Mabel Archer as Emma Brooks. The performance, as a whole, was the most admirable seen at the Columbia for many seasons; excellent houses.

The Rector Burlesquers amused large audiences at the Empire 3-8. The co., which is a good one, includes James F. Sullivan, George C. Johnson, Howard Brown, and William Johnson.

Waldmann's Opera House was packed at every performance 3-8 to see The Queens of the Jardin de Paris. Among the funmakers are Harry Koler, John Fields, Tom Mullen, Ida Crispi, Mlle. Kremas, Signor Mikoff, Adelaide Boatine, and the Orpheus Comedy Four.

The little Arcade Theatre is crowding its capacity. Among the co. are the Six Dennos, Al

GEORGE
LYDECKER
with "$3,000,000"
Permanent Address, Green Room Club, N. Y.

Postelli, Florence Emmett, Walter Williams, Rose Worth, and George Grunewald.

Manager Putnam is giving a fine entertainment at the Court. Howard Truesdell and co. presented A Corner in Hair.

An excellent bill at Proctor's Theatre 3-8. The Sexton's Dream being the most commendable feature. GEORGE S. APPLEGATE.

JERSEY CITY.

The Orpheum Opens with Appropriate Ceremony—Edna May Spooner Making Friends.

An event of rare occurrence took place 3, when the new Orpheum was dedicated and opened by the Blaney-Spooner Stock co. The house is under the management of Charles E. Blaney. The theatre is a beauty, situated in a large business and residential neighborhood. The decorations and paintings were done by Jersey City men—Charles H. Huets at his studio and Michael J. Whelan, the artist. The opening play was Kass, with Edna May Spooner in the title part. She is an excellent actress and became a favorite at once. Her emotional scenes were fine and curtain calls were well deserved. Philip Quinn is a good leading man. Harold Kennedy is the comedian, and a finished one. Olive Grove as the old aunt and Lelia Davis as Florianne were at their best. All the small parts were well taken care of, and the play was presented in a complete manner. Blue Jeans 10-15. Forty-five Minutes from Broadway 17-22.

The Turning Point was offered at the Majestic 3-8 to good patronage and was well acted by a most competent co. Harold Vosburgh is at home in the part of Breckenridge. Jack Drumier as the villain is strong. Mary E. Cunard as the widow is all alone in her vilan. Beatrice Belmont is the ingenue and she is neat. Daniel Lawlor as Denny was also good. George H. Sinclair as Snicker had a part that fitted him well. The Virginian 10-15. William H. Crane 17-22.

After the orchestra had played the national airs at the opening of the Orpheum Theatre 3 speeches were made by the promoters of the enterprise and Mary Gibbs Spooner. There were lots of flowers on hand from well-wishers. They were in the lobby, in the boxes and in the orchestra pit.

The Washington Society Girls were at the Bon Ton Sept. 29-1 to fine business with an excellent show. Larry Smith and Charley Douglass are the comedians, and Mamie Champion and Blanche Washburne lead the burlesquers. It is a snappy show. Douglass and Washburne are the features in the olio with a sketch that is a novelty. The Rollickers came 3-5 to large patronage and pleased. Clem Bevins is the star, and as the tube is a good character comedian. In the olio he has a quaint and touching comedy act, which also introduces Alice Maude Poole. Sam T. Jack co. 6-8. The Brigadiers 10-12.

The executive staff of the Orpheum consists of Thomas Shorley, manager; Joseph Elward Meyer, treasurer; Robert Connell, stage-manager; William H. Bile, property man; Philip Schillow, musical director; orchestra leader, Jacob Brunner. Female ushers are employed in this house.

Jersey City Lodge, No. 24, T. M. A., had a party at the Bon Ton Theatre Sept. 30, as a compliment to four members of the lodge—Charles Douglass and Blanche Washburne, Larry Smith and Mamie Champion, of the Washington Society Girls co. A supper followed, at which speeches, etc., were given. It was a most enjoyable affair. WALTER C. SMITH.

HOBOKEN.

The Corse Payton Company Is No Respecter of House Records—Personal Mention.

The Corse Payton Stock co. are breaking all records at the Gayety. Hundreds are turned away at the evening performances. Mr. Payton is wearing a happy smile these days.

Charley's Aunt 3-5 kept the audiences in an uproar. Una Abell Brinker as Kitty Verdun had but little to do except look pretty and display her beautiful gowns, both of which she did. A lady seated near your correspondent was heard to remark, "My! Miss Brinker must have at least one hundred different gowns." George Drury Hart was cast as Jack Chesney and he made much of it. Mr. Hart leaves the co. 8, for which we are sorry. He will be greatly missed. George Storrs Fisher, a newcomer, was excellent as Lord Fancourt Babberly. Albert O. Werbura as Sir Francis Chesney gave a polished performance. Earle Mitchell, Colton White, and Robert Livingston did well. Elizabeth Rathbun and Faith Avery scored. Emilie Lessing played her small part with spirit, and Bernard Owen did his part well. Old Heidelberg 10-15, followed by Raphio.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): A spice of variety was given the excellent bill of pictures and vaudeville presented 1 by the appearance of the Metropolitan Minstrels, a co. of juvenile comedians, who gave a minstrelsy first-part, staged and arranged by Ray Dooley; their songs, dances and stage groupings were cleverly executed and won prolonged applause. Whysall and Edwards were seen in a breezy little creation entitled Very Much Mixed. Capacity house. Under the auspices of Burlington Council, 889, Knights of Columbus, Professor James C. Monaghan delivered a lecture at the Auditorium 3 to large attendance. Chinatown Trunk Mystery 10. Joe Horton in Frits, the Wandering Musician, 14. Uncle Tave Holcomb 15. Soul Kiss 20.—ITEMS: The Imperial Minstrels, of Riverside, N. J., began rehearsals for the forthcoming season. At a recent meeting held by the co. the following officers were elected: President and manager, William T. Steeber; secretary, Stephen Steinman; treasurer, Robert Boehrig; stage-manager, Herman Hisbing; musical director, Arthur Maire; orchestra director, Dr. J. L. Edwards; electrician, J. A. Clewell.—Professor Clarence Wells, one of the leading musical directors of the city, gave a theatre party at the Auditorium 3-5. His guests were all musically inclined and numbered thirty persons.—Ray Dooley, of the Dooley Sisters and of the Metropolitan Minstrels, was formerly with Gus Edwards' School Days co. and the Watermelon Girls.—John Mullin, lyric tenor and brother of Daniel J. of the vaudeville team of Stewart and Mullin, delighted large houses 29.—In recognition of the esteem and good-will in which George Silpath, stage-manager at the Auditorium is held, Clarence Bennett, the scenic artist, actor and playwright, presented him with a handsome painting which was designed and executed by that clever artist.—Manager Charles M. Lanning, who is an enthusiastic automobilist, has accepted the agency for a well-known car.

J. WILL BURR.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The House on the Bluff Sept. 26-1 drew fair business; co. good; pleased. Checkers 3-5; good business. Wolf 6-8. Our Friend Fritz 10-12.—BIJOU (Bert Howard): The bills offered 3-8 were exceptionally good ones; big business. First half of week: The Overington Four, the Daleys, Clinton and Nolan, Hathway, Kelly and Mack in The College Boy and the Soubrettes, and Miller and Mora. Second half: The Undertow, A playlet of to-day; Ivy and Ivy, Blanche Baird, Lodge and Romaine, and Fox and Foxy. CHARLES W. BRENSFORD.

PLAINFIELD.—THEATRE (Proctor and Sanderson): When We Were Twenty-one Sept. 26-28 served to introduce the new leading woman, Ilka Diehl, who was well received. Others in the cast who deserve mention are Harold Mead, Farrell McKnight, John A. Robb, J. C. Dougherty, Eleanor Woodruff, and Gloria Gallup. Prince Karl 29, 30, matinee and night; fair business. The Arcadians 3 drew big house.

RED BANK.—FRICK LYCEUM has been purchased by Jacob Rue and in future will be known as the Red Bank Theatre. Will open in about one week, after having been redecorated and repaired.

NEW YORK.

BUFFALO.

J. E. Dodson, Robert Mantell, Kyrle Bellew and Fiske O'Hara Seen Here.

J. E. Dodson in The House Next Door was the attraction at the Star Sept. 29-1, and both star and play repeated its success of last season.

Robert Mantell in repertoire was well received by fairly good houses at the Teck 3-8.

Kyrle Bellew in The Scandal drew large houses to the Star 3-8.

Fiske O'Hara packed the Lyric 3-5, with The Wearing of the Green. F. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Gertrude Elliott (Mrs. Forbes Robertson), who starred with much success in Mrs. Frances Hodgson Burnett's play, The Dawn of a To-morrow, in London for a run of five months, appeared as a star for the first time in America here Sept. 30, 1, and attracted large and appreciative audiences; Miss Elliott's work as Glad, the street waif, made a remarkably strong impression; her very clever interpretation of the role won for her many admirers; her associate players were entirely capable and included Fuller Mellish, Sydney Booth, Scott Gatti, Suzanne Perry, and Carrie Lerrilles; the staging of the play was notably effective. The Mocking Bird with Kathryn Kirwin, 3, 4; canceled. The Midnight Sons 5, 6; played to full capacity and turned hundreds away; the co. was satisfactory. Madame Troubadour 7, 8. Aborn Opera co. in The Bohemian Girl 12-15. Frank Daniels 17. Louis Mann 21, 22. The Merry Widow 24.—EMPIRE (James H. Rhodes, res. mgr.): High-class burlesque is well established at this house and since the opening week business has continued phenomenally large. Joe Hurtig's Ginger Girls, featuring Ed Lee Worthe, 29-1; scored a hit; George Stone, Wilbur Bobbs, Jennie Le Beau, Nanette Sherwood were also prominent. The Star and Garter Show 3-5, with Abe Reynolds, Will Ward, Jack Conway, Ala Phippa, and Felix Adler, an added feature, delighted the patrons.—GAIETY (Howard B. Nichols): Jack Johnson proved a strong drawing card 3-5; the house burlesque and specialties continue an attractive entertainment.—PROCTOR'S (Howard Graham, res. mgr.): Entertaining vaudeville and pictures pleased full houses 3-5.—MAJESTIC (Emil Deitches): 3-5 offered an attractive vaudeville programme; pleased large crowds.—ITEM: Helen Jeffrey, violinist, appeared at Odd Fellows' Hall 5 and drew a large audience of music lovers.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): William Faversham in The World and His Wife Sept. 29; strong production to capacity; Mr. Faversham and Julie Opp scored pronounced personal hits, and they were ably assisted by H. Cooper Cliffe, L. Rogers Lytton, Florence Auer, Harry Redding, William Sauter, and Lionel Belmore. The Wife Tamers 30 was accorded by mild approbation; Lionel Walsh, Wallace McCutcheon, Jr., Juliette Dika, and Kathryn Miley did best work. Aborn Opera co. in Faust 3; large and well pleased house; splendid work was done by Edith Helena as Marguerite, Demenico Russo as Faust, George Shields as Mephistopheles, Harry Luckstone as Valentine, Louise Le Baron as Seibel, Hattie Belle Ladd as Martha, and Frank Wooley as Wagner. Girls 7. Louis Mann in The Cheater 11.—MOZART (G. W. Middleton): This house turned from vaudeville to stock 3, offering the Robyns-Dorner Players in The Charity Ball 3-8; the new organization jumped into instant favor and it will doubtless remain a fixture throughout the season; Emily Smiley won favor as Ann Kruger, Allen Hollber was a fine John Van Buren, and Suzanne Rowe, Harry Wilgus, Josie Sisson, Eugene La Rue, Geraldine Russell, Charles H. Haines, Adrienne Robyns, Maurice Stanford, William Robyns, and Robert Manville deserve mention. The Little Gray Lady 10-15.—FEDERATION: Miss Fearless and co. 7; capacity pleased.—ITEMS: A splendid orchestra, under the leadership of Professor Adolf Kershaw, has been installed at the Mozart for the stock season.—Phil Branson, an old Rorick's Theatre favorite, has joined The Girl in the Train.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolf): Kyrle Bellew in The Scandal was given a brilliant reception Sept. 30, 1 by large and highly pleased audiences. Robert Hilliard reappeared 3-5 in A Fool There Was; as before, Mr. Hilliard's impersonation was masterful; the piece was well cast and satisfactorily staged. The Firing Line 6-8. Montgomery and Stone in The Old Town 10-12. William Gillette in Sherlock 13-15.—SHUBERT (R. Comstock): Madame X was welcomed by large and demonstrative audiences 3-8. Adeline Dunlap played the title-role and her portrayal of the character was admirably done. Richard Ober and Howard Gould played difficult parts to perfection. The piece was excellently staged. Robert Mantell in Shakespearean repertoire 10-15.—BAKER (F. G. Parry): At the Mercy of Tiberius 3-5 attracted large houses. Eleanor Montell in the leading role met all the requirements. J. Webb Dillon gave an excellent rendition of his role. Lawrence Atkinson and Louis Thiel were especially good. The play was well staged and managed. Polly of the Circus 6-8. The Shoemaker 10-12.—CORINTHIAN (H. G. Jacobs): Queen of Bohemia 3-8. The burlesque is meritorious, replete with songs, clever comedians and good-looking girls. Crane Wilbur did some excellent work as a slave to absinthe. Big houses were a rule.

E. G. EIMMER.

SYRACUSE.—WIETING (John L. Kerr): Paul Armstrong and Wilson Mizner have written an interesting and exciting play in The Deep Purple, which drew good-sized houses Sept. 29-1. The co. is evenly balanced and of unusual excellence. Richard Bennett, Jameson Lee Finney, W. J. Ferguson, Emmett Corrigan, and Ada Dwyer were most prominent. Mr. Corrigan's Laylock could hardly be improved upon, while in his long experience W. J. Ferguson has never given a more comic creation than his Pop Clark. Clyde Fitch's farce Girls was seen for the first time here 3, 4 and amused average attendance. Mabel Mortimer's work as Pam was convincing. Aborn English Grand Opera co. 6-8. Madame Kalich 10. St. Louis Maids 14, 15. United States Marine Band 16.—MASTABLE (S. Bastable): Polly of the Circus drew well 3-5. Edith Speare played the title part daintily. At the Mercy of Tiberius 6-8. Brewster's Millions 10-12. Montgomery and Stone in The Old Town 13-15.—ITEM: Paul Armstrong and Wilson Mizner, authors of The Deep Purple, and Hugh Ford, general stage director for Liebler and Co., were in town Sept. 29, 30.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Lyman Howe's pictures 1 interested two large audiences. The Midnight Sons 7, 8. The Merry Widow 10. Alias Jimmy Valentine 11. Aborn English Grand Opera co. 13. Frank Daniels in The Belle of Brittany 14.—MAJESTIC (Counihan and Shannon): In the Bishop's Carriage Sept. 29-1; elaborately staged and played by an efficient co. John Burkell as Tom Dorgan, Hudson Liston as Ed Ramsey, Harry L. Minturn as William Latimer, and Isabel MacGregor as Nance Olden played their respective characters splendidly and were appreciated by the audiences. Attendance fair; deserved better. The Call of the Wild 3-5, with Franklin Woodruff as John Ermine; witnessed by large audiences. Brewster's Millions 6-8.—MOHAWK (Charles T. Taylor): Robinson's Crusoe Girls 29-1; Charles Robinson has the leading part. Fads and Follies 3-5, with Roger Imhof as the chief fun producer. Star and Garter Show 6-8. Queen of Bohemia 10-12. Marathon Girls 13-15. Golden Crook 17-19.

NATHAN SAHR.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Mother Goose Up-to-Date Sept. 30, 1 (local talent); pleased excellent business; Fred Berliber as Minstrel Man unusually good. Madame X 11. The Girl in the Taxi 13. The Merry Widow 14.

GEORGE W. KEATING.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Midnight Sons 3, 4; amused S. R. O. houses at each performance. The Passing of the Third Floor Back 6, 7. Merry Widow 9. The Chocolate Soldier 10.—LYCEUM (H. R. Jacobs): Kyrle Bellew 29 in The Scandal delighted splendid audience. The Girl in the Taxi kept the big audience laughing 1. The Girl from Broadway 13-15. This Man and That Woman 20. The Girl of the Mountains 22.—PROCTOR'S GRISWOLD (Guy Graves): Mysterious Moore, Roland, Sargent and co., Kola Brothers, Captain Nat, Ressler and co., Nary, Bliss and Rose, Marbie Christy and co., Mohoney Brothers, and Lamont's dogs, cats and monks delighted the usual full houses 10-15.

ROME.—LYRIC (Edward J. Gatley): Home Ties Sept. 26 pleased fair-sized house. Girls 27; very large audience well satisfied. The Moulin Rouge Orchestra of twelve people, with Frederick Guillaume, Harry Sullivan and co., and McVeigh and Walby drew big houses 3-5.—ITEM: The vaudeville and moving picture programme which was inaugurated early last Spring continues to draw large crowds and will be continued during the winter. Madame X 10.

PALMYRA.—OPERA HOUSE (H. L. Averill): De Rue Brothers' Minstrels Sept. 23, 24; fair nights; packed houses; excellent performances. Vaudeville and pictures, with the Collins Duo as headliners, and the Knights Templars parade at Chicago as special picture subject 1 to packed house; fine programme. Vaudeville and pictures, with the Desmond Sisters as headliners, 3.

SODUS.—NEW OPERA HOUSE (Mills Bros.): The Wolf 4; very good co., to paying business despite hot and threatening weather; Beverly 14. Man of the Hour 25.—ITEM: Prospects this season better than ever. Last season only two attractions played to less than $200. All time is protected and poor attractions can't get in.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Charles K. Champlin co. in The House of a Thousand Candles, Sherlock Holmes, The Arizona Limited, The Walls of Jericho, Shore Acres, The Powers That Be Sept. 26-1; excellent business. Beverly 6. Jack Johnson co. 8. Polly of the Circus 10. Fiske O'Hara 11. The Call of the Wild 12.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Halts): De Rue's Minstrels Sept. 30 pleased good business. King and Lynn Stock co. 3-9 in The Girl and the Outlaw, St. Elmo, Shamus O'Brien, The Middleman, Monte Cristo, Younger Brothers, Fight for a Million, Boy Detective, opened to S. R. O.; good co.

NEWBURGH.—ACADEMY (Fred M. Taylor): The Lottery Man 1; good business and performance. Ian Robertson in The Passing of the Third Floor Back 3 to good business; pleasing performance. Alias Jimmy Valentine 6. William H. Crane in Father and the Boys 11. Leigh De Lacy co. 10-15 (except 11).

WAVERLY.—LOOMIS OPERA HOUSE (B. L. Winters): House of a Thousand Candles Sept. 23 pleased fair business. Uncle Dave Holcomb 24; good co. and business. The Merry Widow and the Married Man 30; fair co. and business. Beverly 8. Message from the Skies 15.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: William Faversham in The World and His Wife Sept. 26; excellent; good house. The Mocking Bird 28; fair. The Midnight Sons 1; good. The Passing of the Third Floor Back 4; co. excellent; fair attendance. Alias Jimmy Valentine 8.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman): Season opened Sept. 19 with Just Out of College; good performance to good business. Shattuck vaudeville co., from Hornell, N. Y., 29; poor bill to good business. De Rue Brothers' Minstrels 11.

CORNING.—OPERA HOUSE (F. L. Govern): Buckner and Shea present 3-5, Eldridge, Dorothy May and School Boys and Girls and pictures; good attendance. Jack Symonds, Mildred Flory, Foy and Clark and pictures 6-8. Madame X 20. The Merry Widow 26.

AUBURN.—JEFFERSON (Ernest J. Lynch): Aborn Opera co. 5, matinee and night, to good business. Polly of the Circus 12. Madame X 13. Alias Jimmy Valentine 14.—BURTIS-GRAND (J. N. Hoss): King and Lynn Stock co. 24-29.

GLOVERSVILLE.—DARLING THEATRE (Will E. Grant): Girl in the Taxi Sept. 29; excellent attraction and business. Wolf 1; two large audiences; good satisfaction. Madame X 8. The Girl from Home 11. The Merry Widow 12.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Mother Goose Sept. 29, 30 (local); very good to good business. The House of a Thousand Candles 1; fair co. and business. Forest Stanley co. 3-8; good co. and business.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vaudeville Sept. 26-28; big business; Gordon and Barber made a big hit. Time, Place and the Girl 29; medium-sized house; pleased. Vaudeville 30-5.

ONEONTA.—THEATRE (H. M. Dunham): Vaudeville and pictures Sept. 27-4. Beverly of Graustark 5; well received by small audience. Fiske O'Hara in The Wearing of the Green 12. Call of the Wild 13.

GLENS FALLS.—EMPIRE (J. A. Holden): Beverly of Graustark 1; two performances; good business and co. Madame X 5. Passing of the Third Floor Back 10. Mocking Bird 11. Aborn Opera co. 12.

LOCKPORT.—HODGE OPERA HOUSE (R. J. Wibber): Cora Lauton Mitchell Stock co. 3-8; poor success. R. G. Thomas in The Firing Line 10. Polly of the Circus 13. Girl in the Taxi 15.

OSWEGO.—RICHARDSON (Earl Burgess): Girls 3 pleased fine business. Fiske O'Hara in The Wearing of the Green 10. Madame X 11. The Girl in the Taxi 12. Beverly of Graustark 15. The Merry Widow 17.

UTICA.—MAJESTIC (J. O. Brooks): Beverly 3, 4, matinee and evening. Bertha Kalish in The Woman of To-day 8.—SHUBERT (W. D. Fitzpatrick): Vaudeville 3-8 pleased crowded houses.

ITHACA.—LYCEUM (C. M. Southwell): Louis Mann in The Cheater 10. Polly of the Circus 11. Alias Jimmy Valentine 15. Madame X 18. Blanche Ring 19. Merry Widow 22.

PLATTSBURGH.—THEATRE (M. H. Farrell): Howe's pictures 4; fair house; pleased. The Firing Line 5; large house; pleased audience. The Wolf 10. The Girl in the Taxi 11.

NEWARK.—SHERMAN OPERA HOUSE (Leon C. Osborn): The Wolf 8; good, to fair business. Pictures and vaudeville, consisting of Grey and Erwin, 8-10. Call of the Wild 20.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): The Man of the Hour 13.—PONTIAC (J. C. Graul): Vaudeville and illustrated songs daily pleases big houses.

AMSTERDAM.—OPERA HOUSE (George McClumpher): Madame X 6; big advance sale. Avis Paige in The Farmer's Daughter 8. Mildred and Rochere in Princess Iris 10.

OWEGO.—TIOGA THEATRE (John A. Lape): Princess Iris Sept. 30; good performance; fair house. Girls 6. Beverly of Graustark 7 (return).

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): The Time, the Place and the Girl 1 pleased good house. De Rue Brothers' Minstrels 8.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): The Flight of Princess Iris 4 pleased fair house.

HERKIMER.—OPERA HOUSE (Ben Shermer): Call of the Wild 6.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Beulah Sept. 28; fair co. and business. The Beauty Spot 30; excellent co.; pleased good business. The Newlyweds and Their Baby 1; pleasing performance to medium-sized audience. The Girl Behind the Counter 8.—GRAND OPERA HOUSE: The Sylvia Summers Stock co. opened with Jack's Wife 3-8 to S. R. O. and pleased.

CHARLOTTE.—ACADEMY (S. A. Schloss): Beulah Sept. 26 to fair business. The Music Hall Girl 29; business and performance poor. The Newlyweds and Their Baby 30 delighted large audience. Jefferson De Angelis; two performances 1; big business; performances fine.

GREENSBORO.—OPERA HOUSE (H. H. Tate): Jefferson De Angelis in The Beauty Spot Sept. 28; excellent co. to large business. The Music Hall Girl 3. The Girl Behind the Counter, presented by Lew Fields, 5. The Sins of the Father 6.

FAYETTEVILLE.—LAFAYEETE AUDITORIUM (J. R. Boyd): Howe's pictures 19. Manhattan Opera co. 21, 22. J. A. Corbin's Minstrels 28. Polly of the Circus Nov. 3. St. Elmo 4. Graustark 11. The Black Beauty 15. Hutton-Bailey Stock co. 21-26.

CONCORD.—OPERA HOUSE (S. A. Schloss): Music Hall Girl Sept. 28; performance and business fair. Payssoux, the Hypnotist, 13-15. My Wife's Family 24.

LUMBERTON.—OPERA HOUSE (W. S. Wishart): Motion pictures 3-8; excellent and pleasing capacity audiences. Coburn's Minstrels 12.

DURHAM.—ACADEMY (J. W. Burroughs): The Music Hall Girl 7. The Sins of the Father 8.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): The Show Girl 4; poor co. and business.

ROCKY MOUNT.—MASONIC OPERA HOUSE (R. L. Hudines): The Show Girl 8. The Sins of the Father 11.

OHIO.

CLEVELAND.

Florence Holbrook and Cecil Lean Did Well—Stella Mayhew at the Colonial.

The Euclid Avenue Opera House had a musical farce, entitled Bright Eyes for its attraction 3-8, and it was presented by a good co. headed by Florence Holbrook and Cecil Lean, who pleased the large audiences at each performance. The Spendthrift 10-15.

Stella Mayhew was the main feature in The Jolly Bachelors, which was seen at the Colonial Theatre 3-8. Blanche Ring in The Yankee Girl 10-15.

The Awakening of Helena Richie was the bill at the Lyceum 3-8. The Rosary 10-15.

At the Cleveland The Lost Trail held the boards 3-8. The Cowboy and the Thief 10-15.

Master Gabriel headed a strong bill at B. F. Keith's Hippodrome 3-8. Marshall P. Wilder will be the headliner 10-15.

WILLIAM CRASTON.

TOLEDO.

The Auditorium Enters on Second Season—Paycen Players Increase Their Popularity.

Toledo's new theatre, the Shubert Auditorium, began its second season Sept. 29 when Guy Bates Post and a capable co., including Florence Rockwell and James M. Colville, presented The Nigger to large houses for five performances. The alterations effected during the Summer have

transformed this playhouse and it presents a beautiful appearance. Otto Killyes is again the resident manager. William Faversham will be the attraction 6. A stock co. headed by Bert Lytell and Evelyn Vaughn will begin an engagement 17. This engagement will in no way interfere with the regular dramatic season, as the stock co. will play surrounding towns on the nights that regular Shubert attractions are here. The Payton Players, who grow more popular each week at the American, presented Mrs. Dane's Defence 2-8 to large houses. Rachael May Clark may all the requirements in the character of Mrs. Dane. Eugene Powers gave an exceptionally strong portrayal of Sir Daniel Caffret. The Wednesday afternoon stage receptions have increased the attendance so much that Manager Tierny was obliged to add several rows of seats throughout the theatre. When We Are Married is the bill 9-15.

The Valentine, all newly decorated, opened the regular season with The Girl from Rector's 4. George Evans and his Honey Boy Minstrels pleased good houses matinee and night 5. Robert Hilliard in A Fool There Was 6.

The Kentuckian was the attraction at the Lyceum 2-5. Hal Reid, the author of the play, was seen in the leading role. The Lion and the Mouse 6-8. Ward and Vokes 9-15.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): The pictures have been changed from twice a week to three nights and are drawing nice business.——LYRIC (Willoughby and Glick): Desmond and Dinsmore, changing their act nearly every night, are packing the house every performance and proved one of the best teams seen here in a long time.——WONDERLAND (Willoughby and Glick): Pictures, drawing good houses.——ORPHEUM (Holding and Reifsnider): The Francisco closed a good week 2.——ITEM: Mrs. Elmer Frits and daughter have gone to spend two weeks with her husband, stage-manager of The Girl of the U. S. A., co.

WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Joseph Shagrin): In Havana gave excellent satisfaction to a large audience Sept. 26. The Wife Tamers 27 pleased a large audience. The Awakening of Helena Richie 29-1 delightfully received by large audiences. Cecil Spooner in The Fortunes of Betty gave excellent satisfaction to large houses 3-5. The Cowboy and the Thief 6-8. Thomas E. Shea 10-15.——PARK (John R. Elliott): Advanced vaudeville a great success; played to large houses 26-28. Cecil Lean and Florence Holbrook in Bright Eyes 29 to packed house. Adelaide Thurston in Miss Ananias 1 proved a great success. Lillian Russell in In Search of a Sinner 7.

LIMA.—FAUROT (L. H. Cunningham): The Girl in the Kimono 1; drew two fair houses and gave excellent satisfaction; strong cast throughout. George Evans' Honey Boy Minstrels 6. Lyman Howe's pictures 8, 9.——ITEMS: Indications are the seat sale for Schumann-Heink will be very heavy, as orders from nearby towns are pouring in.—Ground was broken last week for the new Vaudeville Theatre, which will be built by Messrs. Berger and Doyle, of Lima. They expect to open shortly after the new year.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Cecil Lear and Florence Holbrook in Bright Eyes Sept. 30, 1 pleased good business. The Travelling Salesman 3 18. The Girl in the Taxi 19. The Soul Kiss 20. The Climax 21. Maclyn Arbuckle 22. The Dollar Princess 25. J. E. Dodson in The House Next Door 27. The Cowboy and the Thief Nov. 3-5. Grace Cameron in Nancy 6-8. Henry W. Savage's Madame X 12. Polly of the Circus 13-15. Thomas E. Shea 17-19. The Shoemaker 20-22.

SPRINGFIELD.—FAIRBANKS (W. F. Leary): The Girl in the Kimono Sept. 29; co. play and music made decided hits, to fair business. The Climax 30, 1 pleased fair houses. The Sixth Commandment 5. The Girl from Rector's 6.——GRAND (Springfield Theatre Co.): The College Boy 28, 29 gave a pleasing performance to fair patronage. Mrs. Worthington's Career 30, 1; the play and co. were satisfactory to fair attendance. Culhane's Comedians 10-15.

STEUBENVILLE.—GRAND (A. M. Morley): Catharine Countiss, with excellent supporting co., in The Awakening of Helena Richie Sept. 24 pleased small but appreciative audiences. Two Americans Abroad 29; poor business. Moulin Rouge Girls 30; fair returns.——NATIONAL (W. G. Hartshort): Ching Lang Foo, Maltese and co., Allman and McFarland, Tom Hefron, Eldora and co., Mylie and Orth; pleased good crowds 26-1.

PORTSMOUTH.—GRAND (Fred Higley): Paid in Full 1 pleased fair business. Al. H. Wilson in Meta in Ireland 3; very good; good business. U. T. C. 6.——NEW SUN (R. R. Russell): Offered a good bill to big business Sept. 29-1.——MAJESTIC (Albert Reiniger): Opened 26 with a very good bill and big business; Misses Reynolds and Miller, billed as the Dancing Girls, made a decided hit.

UHRICHSVILLE.—CITY OPERA HOUSE (Elwin and Van Osten): The Price-Butler co. Sept. 29-1; good attraction and business; presented St. Elmo, The Minister's Son, and Ten Nights in a Barroom. The Ethel Desmond co. 3, 4; fair business; in Lady Audley's Secret and A Tramp's Revenge. Mrs. Worthington's Career 13.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Howe's pictures 1 pleased good-sized audience. The Earl Stock co. 10-15. Chicago Stock co. 17-22. The Soul Kiss 24.——ITEM: Raymond S. Wallace, who has been connected with the Columbia Theatre from the time it was built, has assumed the management of the Earl Stock co.

FINDLAY.—MAJESTIC (J. B. Swafford): Quincy Adams Sawyer Sept. 28 pleased fair house. The Texas Ranger 4.——GILLETTE (G. Sachs): The Middle States Stock co. 28-1 in On the Borderland, For a Crown, Sorrow and Joy, Tempest and Sunshine, Beyond Pardon, Dr. Jekyll and Mr. Hyde; good satisfaction, to small houses.

LORAIN.—MAJESTIC (C. W. Bippus): Chicago Stock co. 3-8; presented Clothes, The Straight Road, The Stepchild, Strong Heart, The Climbers, Lost Trail, and Nell Gwynn of Old Drury.——BIJOU (B. W. Baird): Mitchell Stock co., supporting Mula Gennell. 3-5.——BROADWAY (W. H. Miller): Vaudeville 3-8 drew well.

MARION.—GRAND (M. J. Sullivan): Keith Stock co. Sept. 24-1 in All's Well That Ends Well, Our Jim, The Actor's Romance, In the Heart of the Mountains, The Old Clothes Man; well received; fine business. Grace Cameron in Nancy 4 pleased good house. The Girl from U. S. A. 5. Cutter Stock co. 10-15.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Booking includes The Sixth Commandment, Chicago Stock co., Hyde's Theatre Party, The Girl from the U. S. A., Gaines and Brown, Middle States Stock co., Traveling Salesman, and Message from Mars.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Howe's pictures (auspices King's Daughters) pleased crowded house Sept. 29. Grace Cameron in Nancy 3; good, to fair house. The Rummel co. (auspices Kings' Daughters) 14. Paid in Full 20. St. Elmo 7.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Girl in the Kimono Sept. 30 delighted a fair-sized audience. Willie Dunlay making a hit. The Climax 3 to good business and satisfaction. The Girl from Rector's 5. The Girl from the U. S. A. 7.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): The Jolly Players presented The Mayor of Lemon Center, Whose Baby Are You? The Old Farm, The Yankee Detective, House of Too Much Trouble, and The Hypocrite Sept. 26-1. The Girl from the U. S. A. 4.

WARREN.—OPERA HOUSE (John J. Murray): Earl Stock co. in The Minister's Son, The Coward, When We Were Friends, Ishmael, The Struggle for Life, and Ten Nights in a Barroom Sept. 26-1; pleased good business.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Howe's pictures Sept. 30 pleased full house. The Climax 11. Grace Cameron 13. Two Americans Abroad 20. The Firing Line 21.

CRESTLINE.—OPERA HOUSE (George H. Beck): The Candy Girl Sept. 27 pleased good business. Mrs. Worthington's Career 4; well balanced co.; pleased fair house.

CANAL DOVER.—BIG FOUR OPERA HOUSE (M. H. Cox): Mrs. Worthington's Career 15. The Halliday Stock co. 17-22 (Fair week). Two Americans Abroad 26.

ELYRIA.—THEATRE (H. G. Dykeman): Buster Brown Sept. 29; two performances, to good business. Howe's pictures 6. The Traveling Salesman 17.

HAMILTON.—SMITH'S (Tom A. Smith): Howe's pictures Sept. 25; enjoyed by two good houses. Hyde's Surprise Party 2-9 (Fair week) in repertoire; good business. The Rosary 17.

CAMBRIDGE.—THEATRE (Hammond Brothers): Paid in Full 29 pleased good house. The Sixth Commandment 3; good co.; fair house. The Lost Trail 11. The Climax 13.

HILLSBORO.—BELL OPERA HOUSE (Frank Ayres): Shadowed by Three Sept. 15 failed to please; fair house. Martin's U. T. C. 10. Just Out of College 27. County Fair 5-7.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): At Sunrise Sept. 30; fair attraction and business. Grace Cameron in Nancy 17. College Boys 27.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe): The Cutter Stock co. Sept. 26-1 satisfied large business.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Sixth Commandment 4; canceled. The Girl from Rector's 8.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures to excellent business 3-8. Paid in Full 11.

ASHTABULA.—LYCEUM (S. F. Cook): Musical comedy and vaudeville closed a successful run 5.

DELPHOS.—OPERA HOUSE (Nat S. Smith): A Texas Ranger 6.

LANCASTER.—GEM (L. J. Gardiner): Vaudeville 3-8 pleased fair business.

NORWALK.—GELGER (W. A. Roscoe): Howe's pictures 7.

OKLAHOMA.

TULSA.—OPERA HOUSE (Chauncey Bill Stewart): Season opened 4 with Miss Nobody from Starland. Honeymoon Trail 6, with Louis Kelso and Arline Boling. Tim Murphy in Mr. Opp 10.——BIJOU (Oscar Nix): Opened with The Girl from the Golden West 3; good attendance; poor co. Yankee Doodle Detective 6.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Black Patti's Musical Comedy co. 1; good co. and house; Jolly John Tarkins made a big hit with his up-to-date songs and jokes. Cat and the Fiddle 9. Honeymoon Trail 14. Time, the Place and the Girl 15. Sidney Drew in Billy 16.

BARTLESVILLE.—OKLAH (John Flinn): Truehart and La Velle in vaudeville and pictures pleased good business Sept. 24.

OREGON.

PORTLAND.

Third Visit of Stubborn Cinderella — The Portland to Reopen with Stock.

At the Bungalow Wilton Lackaye played to excellent business Sept. 25-28 in The Battle, which was generally voted to be the best and strongest offering Mr. Lackaye has appeared in since his Svengali. His support was entirely capable. Stubborn Cinderella finished out the week 29-1. This is the third visit of this most excellent musical comedy. This season it is appearing under new management, and, of course, all the names that were so conspicuous in the original are now most emphatically prominent by their absence. However, the offering was a very pleasing one at that, and played to fair business. The Lottery Man opens 4, followed by John Mason in The Witching Hour 6.

The second week of the Baker Stock co. brought to light the first stock production in this city of Henry Arthur Jones' play, The Hypocrites. While business was good and the general high standing of the audience was noted throughout the week, still it was doubtful if the play made a very strong impression. The work of Thomas McLarney as the Rev. Edgar Linnell was most favorably commented upon and increased the laurels he won the first week. Alice Fleming appeared as Rachel Neve, and did as much as could possibly be expected with the distasteful role. Donald Bowles was ideal as Lennard Wilmore, as was Margo Duffet in the bright ingenue role of Helen Plugenet. Others worthy of extra notice in the cast were Grace Hadsell, who gave a very strong portrayal of Mrs. Wilmore, John Burton, and Ronald Bradbury. Week opening 2, Brewster's Millions, followed 9 by Cameo Kirby.

Manager Baker has been having considerable trouble with acoustics of the house. They have been greatly improved during the past week, and it is expected the difficulty will be entirely eliminated during the coming week.

The Merry Liars was the offering by the Armstrong Musical Comedy co. at the Lyric week of 25. The co. was well cast, and played to good business all week. The Servant Lady 3.

The Portland has announced its intention to brush the cobwebs from its doors and windows, and reopen after many months of darkness, with William C. Dowlan, stock star, supported by several members of the Russell and Drew and Lois attractions in Seattle. The first offering announced is The Traveling Man. It is predicted among the theatregoers that they will enjoy a highly successful season.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg): Wilton Lackaye co. in The Battle Sept. 22; good co. and house; many curtain calls. The Lottery Man co. 28. A Stubborn Cinderella co. 5. Arizona co. 22. The New Minister co. Nov. 4. De Wolf Hopper co. 17. The Dollar Mark co. Dec. 1. The Volunteer Organist co. 10.——ITEM: The new "U-Go" Theatre opened Sept. 10 with a packed house. This theatre was formerly the Bijou, and the new manager, W. C. Perkins, has made many improvements.

SALEM.—GRAND (John F. Cordray): Wilton Lackaye in The Battle Sept. 24; excellent co. Christian Science lecture 27; well attended. The Lottery Man 1. A Stubborn Cinderella 8. Political meeting 7. The Traveling Man 8.

PENNSYLVANIA.

PITTSBURGH.

The Merry Widow, In Search of a Sinner, The Fortunes of Betty, and Other Offerings

PITTSBURGH, Oct. 10.—On Monday night, Oct. 3, it was a question as to whether The City would be presented at the Alvin, as Manager Harry Davis publicly stated that he would not permit its production in his house if the name of the Deity was uttered profanely during the action of the play, and at the last moment the company's manager agreed to omit it. Hence, the play was given during the week. The excellent acting appealed to the audience strongly. Tully Marshall's portrayal of Hannock was capital. A. H. Stuart was ill and his part of George Rand was played by George Howell, who also acted his own role—Bert Voorhees—interpreting both of them finely. Wilson Melrose gave a convincing and finished performance of George Rand, Jr. The Gordon Van Vranken of Edward Emery could hardly be excelled. Eva Vincent, Lucile Watson, and Mary Nash all acted admirably. The Merry Widow is this week's attraction, and Robert Mantell follows.

The Nixon did the first large week's business this season with Montgomery and Stone in The Old Town. This week, Lillian Russell in In Search of a Sinner, and Blanche Bates in Nobody's Widow is underlined.

Large audiences attended the Lyceum the past week, where School Days was the bill, and Herman Timberg again proved that he is a strong favorite by his excellent work. Cecil Spooner in The Fortunes of Betty is the current attraction, and 'Way Down East comes next week.

The Harry Davis Stock co. gave a version of St. Elmo last week and drew very large audiences daily. This week The Man from Mexico, and Cleopatra is announced for the coming week.

The Cozy Corner Girls are at Harry Williams' Academy and the Knickerbocker Burlesquers at the Gayety.

Carlin Hussars' Band holds forth in the Music Hall of the Exposition this week.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Wife Tamers Sept. 30, with matinee; co. excellent to good business; deserved packed house. Florence Reid as Angelica Perkins, Gertrude Bryan as Irene Baxter, and Katherine Miley as Justine were excellent and scored individual hits. Louise Sylvester as Miranda, Lionel Walsh as Clarence Perkins, Richard Freeman as Josiah, Juliette Dika as Claudine, and Lillian Fitzgerald as Ethel, the manicure girl, were very good and merit special mention. The others: Wallace McCutcheon, Jr., Stanley Warner, Correne Oswell, and Rita Stanwood. The chorus, although small, was good to look upon, and they could sing and dance. The scenery was beautiful, especially the last act, representing the florist shop. The excellent playing of the augmented orchestra did much to help in making the play a success. Kirk Brown's repertoire co. 3-8; co. and business excellent. Sowing the Wind 5. Margaret Fields as Rosamond and Kirk Brown as Mr. Brabason shared the stellar honors, both scoring well merited hits and being accorded numerous curtain calls. Frank H. Fay as Mr. Watkins, J. Harrison Taylor as Ned Annesly, Harry Leland as Sir Richard Carstlee, and Emma De Weal as Mrs. Fretwell merit special mention. The others: W. F. Canfield, Harold H. Chase, Mortimer Sargeant, James Brown, Blanche Foster, and Margie Dow. The scenery was beautiful, and the staging excellent. The other plays: The Eternal City, Classmates, The Sign of the Cross, The Social Highwayman, and Brown of Harvard. James T. Powers in Havana 10, 11. Georgia Otp in Polly of the Circus 12.——COLUMBIA (G. Nelson Teets): The Washington Society Girls in Oh, You Palm Beach, and Hotel Upside Down 3-5; co. good to excellent business. Mamie Champion, Blanche Washburn, and Charles Douglass were featured and made good. Larry Smith merits special mention. Selbini and Grovini made a hit. W. Watson's Beef Trust in Levi in Japan and A Bashful Venus 6-8; co. and business very good. Billy Watson and Lizette Howe were excellent and made individual hits. The chorus was unusually good. Sam T. Jack's Owne co. 10-12. Mr. Mr. Trolley's Rollickers 13-15.——ITEMS: Marguerite Fisher, leading woman of Kirk Brown's Stock co., had the same position with last season's Poli Stock co. and was a prime favorite here. She was given a warm welcome when she appeared.—Royal Tracy, another member of last season's Poli Stock co., is here this week in a vaudeville sketch entitled Nerve, and made a decided hit. He was ably supported by George Warrington and Rubya Therp. Business excellent.

READING.—ACADEMY (Phil Levy, res. mgr.): The Girl Behind the Counter Sept. 30, with Dick Bernard featured, pleased a very large audience. Dick Bernard was very funny, while the others in the cast did justice to their roles. Vincent McCarthy and Eugene MacGregor were clever. In the cast were Lottie Fremont, Nance Jacques, Virginia Foltz, Louise Gardner, Ethel Millard, Edna Kerr, Maisie Ivie, Stephen Scott, Charles Stewart, John H. Pratt, Richard Murphy, Agnes Major, and William Singer. Black Beauty 1, with matinee, to good business; was cleverly performed and thoroughly enjoyed. St. Elmo 3, with matinee; business fair; this was the second performance in this city and it was admirably acted. The Cozy Corner Girls (burlesque) played to capacity 4, with matinee; this co. was one of the best of its kind to appear here this season; Richy W. Craig and Billy Spencer, principal comedians, scored. Frederic Thompson's Polly of the Circus made its initial appearance 5 and thoroughly pleased two fair-sized audiences. Georgia Otp was young and pretty as Polly and was a close second in her portrayal of the young circus rider to her more illustrious predecessors, Mabel and Edith Taliaferro. Bur-

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nard Johnson as the Rev. John Douglass was equal to the part, and Olivia Hall played a black mammy to perfection. The excellent cast included Walter Wesley, Hugh Wynne, Samuel Wingfield, John R. DeVoy, Charles Doherty, Frank J. Weeks, Alfred Trueschel, Alice Brooks, Howard Brooks, Gladys Brooks, Erina Irwin, Annie Ashley, A. Akers, J. Lessell. The circus artists were Ellie Dutton, the Kober Family, and Andrew Andrushkus, with the performing baby elephant Little Hip. The scenery was very pretty. Next Lyons 8, with matinee. The Time, the Place and the Girl 10. Miner's Bohemian Girls (burlesque) 11, with matinee. Uncle Dave Holcomb 12. The Yankee Doodle Boy 13. The Squaw Man 14. Cyril Scott in The Lottery Man 15, with matinee.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Frederick Warde in Timon of Athens 3 pleased fair house. This was the first appearance of Mr. Warde on the stage after an absence of seven years. Shakespeare's tragedy was typed, adapted and arranged by Mr. Warde himself, and the revival is handsomely staged and costumed. The co. is a large one and includes Andrew Rogers, Leopold Lane, John J. Burke, William Carathers, Ernest Warde, Horace Carter, Brigham Royce, H. C. Barton, Gerta Sutherland, Olive Thora, and Helen Hilton. In response to enthusiastic encores after the third act Mr. Warde made an admirable speech. A Runaway Match 4, with good co., including Jessie B. Mackie, pleased two small houses. The Arcadians 6, with good co., entertained a large audience. East Lynne 7. Black Beauty 8. The Lottery Man 11. Bohemian Burlesquers 12. Next Star 24-26.——FAMILY (Edward Mosart): In their fifth week, the Joseph King Stock co. presented Polly Primrose 3-5 to large and well-pleased audiences. Clyde Franklin and Emma Casselton in the leading parts were excellent, and the other characters were ably impersonated by Florence Radinoff, Muza Reali, Nana Barnes, Carlton Miller, John B. Mack, Percy Bollinger, Reed Turner, Edward O'Connor, and Aubrey Beyer. The costumes and stage settings were very fine. The Squaw Man 10-15.

HARRISBURG.—MAJESTIC (N. C. Mintzer): Gertrude Quinlan in Miss Patsy to fair business 1; the play gives the young star ample opportunities to display her comedy talents; the balance of the co. did what little they had to do in a capable manner. Frederick Warde in Timon of Athens 4; the house was fairly well filled; the play was handsomely staged and the star is surrounded with a capable co. The play is one that is rarely offered, but Mr. Warde finds it an excellent vehicle for his peculiar talents; he received a cordial reception. James T. Powers in Havana 5; Mr. Powers is a well liked comedian in this city and the play has a reputation that caused a well-filled house. Stetson's U. T. C. 7, 8.——ORPHEUM (C. Floyd Hopkins): Lolo, Indian mystic; Five Batsuda Japs, Weston and Lynch, Lancton, Lucier and co., the Vinaghi Brothers 3-5; good business.——CASINO (S. Levy): Venus on Wheels is the headliner of the co. at this resort and the Two Roses a good second, with a good vaudeville bill to make up the balance of the programme 3-5.

ALLENTOWN.—LYRIC (W. E. Worman): A Runaway Match Sept. 30; poor co. and performance; deservedly light business. The Girl Behind the Counter, matinee and night, 1, attracted fair business. Dick Bernard and Lottie Vermont in the leading roles were very good; the balance of cast was good, giving a performance that pleased all. The Cozy Corner Girls, matinee and night, 2, drew good house; Room No. 9 and The Broken Brokers at Atlantic City, with a good olio, pleased greatly. The Lottery Man 4 proved to be one of the most unique and amusing comedies ever seen in the city and was thoroughly enjoyed. The comedy was capitally acted by a very competent co. The work of Minnie Stanley in the part of the woe-begone spinster is deserving of special mention; a more pathetically droll character was never seen on this stage. The Arcadians drew good houses 5; the leading roles are all in good hands and with a strong chorus gave a very meritorious performance. Bohemian Girls 10. Uncle Dave Holcomb 11. Havana 14. East Lynne 15.

YORK.—OPERA HOUSE (B. C. Pentz): Myrkle and Harder Stock co. 2-5; good co. and big business. Plays: Captain Clay of Missouri, The Last Dollar, Texas, Pals, Lost River, One Girl in a Thousand, and The Burglar and the Lady. The Lottery Man 12. The Time, the Place and the Girl 13. Polly of the Circus 14. Human Hearts 15. Girls 19. Aborn Opera co. 21.——AUDITORIUM (B. C. Pentz): Lawrence and Edwards in comedy sketch, The New Alderman; Anderson and Goines, colored comedians; Crouch-Richards Trio, banjo artists; T. C. Goodwin and co. in comedy playlet, What Is It?; Held and Sloan, singing, talking and dancing; Jeanette Germain, soprano. Winkler-Kress co. 3-5; good bill throughout and big business (County Fair week).

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Farmer's Daughter Sept. 28; fair attraction and business. Just Out of College 29; fair attraction and business. The Cherry Blossoms Burlesquers 30; good attraction and business. The Love Cure 1; good performances and business. Havana 4; splendid performance, to capacity. Frederick Warde in Timon of Athens 5. East Lynne 6. The Arcadians 8. Cozy Corner Girls 7.——MAJESTIC (M. J. Boyle): Closing week of the Summer Stock co., which has proven a wonderful success. It gives way 3 to Keith Vaudeville, Odiva, headliner.——ITEM: Stock co. will resume some time next April.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Eyrod): Uncle Dave Holcomb 1 pleased capacity house; beautifully staged and costumed. The Time, the Place and the Girl 3 pleased a large audience; numerous curtain calls. Jessie Webster as the Girl was well received, as were also Thomas Cameron, Celia Mayo, Mark C. Reade, Rose Delamater, Harry Hodgkins, Walter B. Smith, Herbert Morrison, Edward Conn, Donald Mackenzie, Lee Frost, Phil Lang, and Russel Frost. Havana 6. Chauncey-Keiffer Stock co. 10-15. St. Elmo 18. The Squaw Man 21. Girls 25. Dare Devil Dan 26.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): James T. Powers in Havana 3. Fifty of the Circus 10, 11.——NESBITT (D. M. Cauffman): The Boy from Wall Street Sept. 29-1 pleased good business. Brewster's Millions 6-8; good co. and business. Human Hearts 10-12. Chinatown Trunk Mystery 13-15.——LUZERNE (Leon Ferrandini): Pat White's Gaiety Girls 29-1; good co. and business. Billy Watson's Burlesquers 3-5; good co. and business. Washington Society Girls 6-8. The Bollickers 10-12. Sam T. Jack's co. 13-15. The Brigadiers 17-19. The Lady Buccaneers 20-22.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): East Lynne 1; excellent house; poor co.; failed to give satisfaction. The Soul Kiss 3; nice business; more than pleased. Gipsy Dale as Suzette was excellent and received much applause. Mabel Gilmore was easily the star; many encores. Raymond Gilbert, Thomas Van, Sam Lewis, and Madeline La Vere were well received and handled their parts in an adequate manner. Timon of Athens 7, with Frederick Warde. Just Out of College 8. The House of a Thousand Candles 12.

ERIE.—MAJESTIC (John L. Gilson, res. mgr.): Chicago Stock co. in Clothes Sept. 24 pleased full house. De Wolf Hopper in A Matinee Idol 25 pleased packed house. Chicago Stock co. 26-1 in St. Elmo, Strongheart, The Stepchild, and The Straight Road; good co.; productions pleased fair business. The Lion and the Mouse 3-5; good co. and business. Madame X 10.

POTTSVILLE.—ACADEMY (Charles Haussmann): The Girl Behind the Counter Sept. 29; pleasing performance to packed house. The California Girls 1 satisfied big business. St. Elmo 4 pleased big house. The Squaw Man 5; delightful performance; deserved better business. The Time, the Place and the Girl 8. Havana 13. Girls 15. Fall Maher's Stock co. 17-22 except 20). Aborn Opera co. 20.

GREENSBURG.—ST. CLAIR (James G. Gay): East Lynne Sept. 30; splendid business; co. fair. Vaudeville 1-3; good bills to crowded houses. Just Out of College was greeted with large audience which were very much pleased. Soul Kiss 8. House of a Thousand Candles 11. Joe Welch 15. Arrival of Kitty 20. Louis Mann in The Cheater canceled. The Lottery Man 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Pisk): Gertrude Quinlan in Miss Patsy Sept. 29 to a small but very enthusiastic audience; Miss Quinlan was well received; many recalls; strong, well-balanced co. The Time, the Place and the Girl 4 to small but pleased audience; fair co. James T. Powers in Havana 7. Ben-Hur 10-15.

CHESTER.—WASHBURN'S (Leon Washburn): Black Beauty 3; poor business. Squaw Man 4; big business; pleased. Polly of the Circus 6; best of satisfaction to S. R. O. This Man and This Woman 8; advance sale heavy. The Lottery Man 10. Chinatown Trunk Mystery 11. St. Elmo 18. East Lynne 14. Time, Place and the Girl 15. Kirk Brown co. 17-22.

ROCHESTER.—MAJESTIC (Charles Smith): Taylor Stock co. 3-5; large business; fair performances.——OPERA HOUSE (Charles Merrit): Daniel Boone 1; good business; pleased. Two Americans Abroad 3; fair performance and attendance. Moulin Rouge Girls 6.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Time, the Place and the Girl Sept. 23 pleased capacity. Sis Perkins 4. Dare Devil Dan 27. Beverly 28. Chauncey-Kiefer Stock co. 31-Nov. 4. Soul Kiss 9.——ITEM: Auto-busses from all nearby towns help to swell audiences.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): St. Elmo Sept. 29; co. and production good to fair business. Irene Myers' Stock co. 3-5, pleasing good bones; cast and plays good. Plays: My Pal, The Indian, The Vendetta, Dr. Jekyll and Mr. Hyde, Carmen, The Female Detective, and Three Weeks.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): The Lottery Man 6; fair business; good co. The Arrival of Kitty 8. Squaw Man 13. Little Homestead 14. Yankee Doodle Boy, with Adele Lewis, 15. The Time, the Place and the Girl 21. Uncle Dave Holcomb, with William Lawrence, 22.

HONESDALE.—LYRIC (B. H. Dittrich): The Lottery Man Sept. 29; good co. to fine business. Belgarde Stock co. 3-5; fair co. to capacity business (County Fair week). Girls 10. A Gentleman from Mississippi 18. The Call of the Wild 22. Paul Gilmore in The Bachelor 28. The Time, the Place and the Girl 31.

HUNTINGDON.—OPERA HOUSE (B. Martin): Bobby Parker co. in eccentric songs and dances, the Tannars 2-5; the Two Trents, Richard Holden co. 6-8; all good, to good houses.——ITEM: Under the present management this house has had first-class success.——BIJOU (F. Westbrook): Pictures 3-5; good houses.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Estelle Allen Sept. 29-1 pleased S. R. O. Plays: The Circus Girl, Camille, The Girl from Montana. Pictures and vaudeville 3-5 pleased large houses. The Squaw Man 7. St. Elmo 10. King's East Lynne 12. The Time, the Place and the Girl 16.

TARENTUM.—NIXON (C. N. Reed): Daniel Boone Sept. 30; fair performance; small house. Dare Devil Dan 1; good business; co. fair. Soul Kiss 4. The Farmer's Daughter 7. Just Out of College 10. Sis Perkins 15. Hearts Adrift 18. St. Elmo 21. The Runaway Match 22. Keith Stock co. 24-29.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Vogel's Minstrels 4; good performance and business. Stetson's U. T. C. co. 5 to usual big business. The Little Homestead 10.——STAR (Harry B. Weber): Week of 3 Mercin and Bond, Jennie Edwards, and Emery and Nedine; good bill and attendance.

VANDERGRIFT.—CASINO (C. F. Fox): Dare Devil Dan Sept. 30; fair business. Just Out of College 3; fine; big business. Daniel Boone 5. Vaudeville 6-8. Sis Perkins 10. Cast Adrift 14. Price and Butler Stock co. 17-20. Billy the Kid 20.

WASHINGTON.—NIXON (C. D. Miller): A Coon's Engagement Sept. 29; failed to appear. Moulin Rouge Girls 1 pleased fair business. Daniel Boone On the Trail 3; drew well filled house. Two Americans Abroad 5. Timon of Athens 8. Soul Kiss 10.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): The Soul Kiss 3 to good business. Sis Perkins 5. Joe Welch in The Land of the Free 12. The Lottery Man 21. Billy the Kid 24. The Squaw Man 26.

PITTSTON.—BROAD STREET (M. Reis Circuit): Paul Gilmore 10. Stetson's U. T. C. 20. Alias Jimmy Valentine 21. A Gentleman from Mississippi 22.——FAMILY Vaudeville and pictures 3-5 to good business.

CONNELLSVILLE.—SOISSON THEATRE (Fred Robbins): James T. Powers in Havana 3; large and highly pleased audience. The Soul Kiss 4. Cozy Corner Girls 8. King Stock co. 10-15.

WAYNESBURG.—OPERA HOUSE: Vaudeville Sept. 26-1 pleased good houses. Moulin Rouge Girls 3; fair performance; good house. Two Americans Abroad 4 satisfied good business.

MEADVILLE.—ACADEMY (Ben F. Mack): Murray-Mackey co. 3-8; good co. and business; presented Why He Divorced Her, St. Elmo, Beyond Pardon, and Lena Rivers.

BROWNSVILLE.—OPERA HOUSE (Ray Rush): Daniel Boone Sept. 27 pleased to capacity. Dare Devil Dan 3. Soul Kiss 6. Farmer's Daughter 12.

INDIANA.—LIBRARY HALL (B. H. Luetberger): Bothner and Campbell co. presented Just Out of College Sept. 30; good house; pleased.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (W. H. Penny): Yankee Doodle Boy Sept. 30 failed to please fair house. David Holcomb 13.

BRADFORD.—THEATRE (Jay North): Sis Perkins 1 amused two large houses. Schumann-Heinke 18.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Time, the Place and the Girl 3 pleased crowded house.

DU BOIS.—AVENUE (A. P. Way): The Farmer's Daughter 1, matinee and night; fair business. Sis Perkins 2; medium business.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): House of a Thousand Candles 4 pleased full-sized house. Beverly 25.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): The Shoemaker 15.

CARBONDALE.—OPERA HOUSE (G. P. Monohan): California Girls 3. Girls 11.

RHODE ISLAND.

PROVIDENCE.

Aborn Opera Company Well Received—Howard Thurston at the Empire.

The opera season was auspiciously opened at the Providence with the Aborn Opera co. in The Bohemian Girl 3. The engagement is the first of a series which Manager Wendelschaefer intends to offer during the Winter, and judging from the keen interest manifested the innovation will prove popular. Frank Daniels in The Belle of Brittany 10-12.

Howard Thurston, the magician, presented a most bewildering array of tricks and illusions at the Empire 3-8. Theodore Bamberg featured between the acts with shadowgraphs. The Turning Point 10-15.

The Parisian Widows held forth at the Westminster 3-8 with an offering of merit. The Gordon Highlanders added to the attraction as an extra feature. Hastings' Big Show 10-15.

Charles Lovenberg's condensed version of Don Pasquale was the headline feature at Keith's 3-5. Although attractive in its setting, the act was not received with pronounced favor. Others included Tom Nawn and co., Brice and King, Hoey and Lee, and Pederson Brothers.

A fire swept the Providence baseball grounds 4, taking with it the grandstand and bleachers, entailing a loss of some thousand dollars.

H. F. HYLAND.

PAWTUCKET.—KEITH'S BIJOU (David B. Buttington): Bijou Stock co. in The Opium Smugglers of San Francisco 3-8 to good business. The bill was the best for several weeks past. Margaret Hagen as Mary Eastman was excellent. Lelah Hallack as the Empress was very good. Henrietta Bagley as Lena Schmidt was good. Jack Chagnon as Lieutenant Clifton was manly and made a fine appearance. Carl Brickert was excellent as Li Lung Foo. Albert Lando's impersonation of Sol Solomon was fine. Henry Hebert as Harry Cooke, Harry Carlton as Nelson Eastman, Howard Benton as Charlie Lee was good. Jack McGrath (a local lad) was good as Tim McNab. The piece was well staged. The Creole Slave's Revenge 10-15.

NEWPORT.—BIJOU: Has enlarged stage to accommodate largest vaudeville productions.——NEW COLONIAL: Work is going ahead rapidly; side walls nearly up; when finished will seat about 1,300.

SOUTH CAROLINA.

NEWBERRY.—CITY OPERA HOUSE (Earhardt and Baxter): Starkey's Players Sept. 26-1 in The Little Homestead, The Burglar and the Lady, The Country Boy at College, Lena Rivers, The Man and the Brute, and Tempest and Sunshine; good strong co. to poor business; one of the best repertoire cos. that ever played this city and deserved S. R. O. Coburn's Minstrels 3; fair, to topheavy house. Famous (hypnotist) 6-8. Human Hearts 20. The Man on the Box 25. The Sins of the Father 28. Lillian Buckington in The Stampede 29.

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CHARLESTON.—ACADEMY (Charles B. Matthews): Gentleman from Mississippi Sept. 28, 29, and matinee, to paying business; capable co. Janet Waldorf in Beulah 3, and matinee, did not attract; Jeff De Angelis in The Beauty Spot 4 drew full house and pleased everybody. Sharkey Repertoire co. 10-15. Polly of the Circus 11. Girl Behind the Counter 17.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): The Music Hall Girl Sept. 26; fair co. and business. Blanche Walsh in The Other Woman 27; strong co.; delighted good business. Beulah 29. Coburn's Minstrels 1 and matinee; co. better than ever before; business fair. The Newlyweds and Their Baby 4. Gentleman from Mississippi 10.

COLUMBIA.—THEATRE (F. L. Brown): Blanche Walsh in The Other Woman Sept. 26; good, to good business. Newlyweds 29; entertaining to crowded house. Human Hearts 15. Maude Adams 17.

ABBEVILLE.—OPERA HOUSE (O. B. Cheatham): The Newlyweds and Their Baby opened season 5 to a good house and delighted. Traveling Salesman 18, Human Hearts 26. Black Beauty 27.

ANDERSON.—OPERA HOUSE (N. B. Sharpe): J. A. Coburn's Minstrels Sept. 30 delighted fair business.

SOUTH DAKOTA.

HURON.—OPERA HOUSE (James Daum): Dan Cupid 5.——LOUNGE THEATRE (S. G. Sherratt): Pictures drew big business 3-5 and pleased.——BIJOU (Connors and Keeler): M. B. Balsiger and Miss E. Balsiger have purchased this house and will make many improvements. Policy will be pictures and vaudeville.

SIOUX FALLS.—NEW THEATRE (Fred Beecher): Harry Bulger Sept. 25 in The Flirting Princess; excellent co.; capacity. Lyman Twins 28; good co. and house. Cast Aside 1; fair co. to good business. Fisher Stock co. 2 pleased a full house.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): The Queen of the Moulin Rouge 4, with Saita Edwards and Grace Turner, to the most appreciative audience of the season. The Soul Kiss 12. Blanche Walsh in The Other Woman 15.——BIJOU (Fred Martin): Opened to big business with Paid in Full 3-5. Lena Rivers 6-8.——GRAND (Frank Rogers): Opened to big business with Emile Chevrial, Alabrazar, Godfrey and Henderson, Grace De Winters, and the Three Lyres 3-5.

CHATTANOOGA.—ALBERT (P. R. Albert): The Queen of the Moulin Rouge 6. The Soul Kiss 11.——BIJOU (O. A. Neal): The Millionaire Kid Sept. 29-1 pleased good business. Lena Rivers 3-5.——ITEM: The Lyric has returned to vaudeville.

MEMPHIS.—JEFFERSON: Field's Minstrels did usual good business.——LYCEUM: Queen of the Moulin Rouge 7, 8. Margaret Anglin 10-12.——BIJOU: McFadden's Flats 28; popular as ever. Adventures of Polly to follow.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weil): McFadden's Flats opened the season Sept. 17 to big business and pleased all. Dixie Minstrels 25, 26; good, but did only fair business. Tim Murphy in Mr. Opp 27, 28, with matinee; did fairly well. Ishmael 30, 1 to poor business. Wildfire 2; drew fair-sized audience; The part of Bud, as played by Gus Alexander, and Luella Morey, who played the part of the owner of Wildfire, were very good. Billy 3-5. Happy Hooligan 12. Dustin Farnum in Cameo Kirby 14, 15. Smart Set 16, 17. Honeymoon Trail 19, 20. Clara Lipman 21, 22. Lulu's Husbands 26, 27. Walter Whiteside 28, 29. Black Patti 30, 31. Al. G. Field Nov. 3. Wilton Lackaye 8, 9.——ROYAL (Lloyd Spencer): The first week proved that the people of this city are still clamoring for good vaudeville. The Royal is not quite finished, but notwithstanding that, they did a good business 25-1 with the following good bill: Kopeland and Brothers, novelty bicycle artists; Will Beam, monologist; Helen Pingree and her own co. in a playlet, entitled The Girl and the Coach; John A. West and co. in a splendid musical act, and the Bayalacope motion pictures completed a very interesting and entertaining bill.

HADEN F. SMITH.

FORT WORTH.—BYER'S OPERA HOUSE (F. W. Greenwall): Virginia Howell in Ishmael Sept. 26, 27; poor business. Tim Murphy in Mr. Opp, to very good business 30, 1, with matinee; Mr. Murphy was excellent, as he always is. Wildfire, with Luella Morey, 2. The Queen of the Moulin Rouge soon.——MAJESTIC (T. W. Mullaly): Bill 26-1, headed by Lulu McConnell and Grant Simpson, played to exceptionally fine business; Miss McConnell scored an ovation at each performance. Others were Cain and Odom, La Kellions, Sam Liebert and co., Regina, Rockway and Conway, Jack Von Eppe, Roberts' animals, and Majestigraph. 3-8: Lottie Mayer, the Diving Queen, and six other high class acts.——IMPERIAL (William Ward): Melrose Comedy Four, Myrtle De Lay, Lola Milton co., Clarence Abel, and the De Lays 26-1; good business.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Monte Cristo 13. Charles L. Newton's East Lynne co. 15. Marie Nelson co. 20-22. Down in Dixie Minstrels 28. Billy Allen's Musical Comedy co. 27-29. My Dixie Girl Nov. 9. What Would You Do? 22. Prince of His Race 26. Married in Haste Dec. 7. The House of a Thousand Candles 13. Albert Taylor Stock co. 19, 20. Tiger and the Lamb 27.——ITEM: Prospects bright for good business under new management.

SULPHUR SPRINGS.—JEFFERSON (J. B. Thomas): Spedden-Paige Stock co. opened season Sept. 26-1, presenting Du Barry, Dixie Darling, Thelma, Father and the Boys, The Jolly Old Maid, and The Man of the Hour to light business; performances pleased. Special mention is due Claire Paige, Sam Spedden, and Willard Collins. The Cannon Trio in their specialty work were entirely satisfactory. Billy Allen Musical co. 3-5.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): Barton and Wixwell presented John Rucker and the Way Down in Dixie Minstrels Sept. 28; good business. Sidney Drew in Billy 1; large and appreciative audience; star well pleased. Smart Set 20.——ITEM: Stage has been enlarged and will now accommodate any attraction that Houston or San Antonio can put on.

BRENHAM.—OPERA HOUSE (A. J. Simon): Smart Set 10.——ITEMS: Manager reports light booking for this season. We cannot understand this, as this portion of Texas is enjoying the greatest prosperity in its history. As one indication, the bank deposits of this city show over a million.—The Opera House is dark balance of the month.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): Smart Set Sept. 29; excellent; fair business.——ITEM: A good clean attraction and A. L. Berwell, manager, is building up a high class of patronage. Manager Carradine is trying to get them to play a return engagement next month.

WICHITA FALLS.—THEATRE (Marlow and Stone): Bill Bittner Stock co. Sept. 27-1; played to capacity in The Wool Broker, The Convict, The Politician, Rose of the Ridge, A Deal on Wall Street, The Deserter; Big Bill Bittner exceptionally good; engaged for week 3-8.

BAY CITY.—GRAND (Oskar Korn): Down in Dixie Minstrels Sept. 30; co. and business good; booked return date for March. Spedden-Paige co. 10-15. Smart Set 21.

CORSICANA.—MARCHANTS OPERA HOUSE (W. E. Herman): Smart Set 4. Wildfire 5. Billie Allen Comedy co. 6-8.

UTAH.

SALT LAKE CITY.

Henry Miller's Playlet Well Received—Praise for William Ingersoll.

At the Salt Lake Raymond Duncan and a co. of players gave an interesting entertainment Sept. 22-24, in which they presented a play called Elektra. In a speech before the play began, Mr. Duncan, clad in ancient Greek garb, explained that he and his co. were endeavoring to elevate the drama. Audiences were small, but much interested in the curious performance and queer music, the latter being very pleasant. Henry Miller and Laura Hope Crews, with a co. of entire excellence, presented Her Husband's Wife 29, 30 to very good business. This is one of the genuine old-time comedies which is all good—a type which has been in a measure lost since the days of All the Comforts of Home and others of its ilk. Mr. Miller also presented for the first time on any stage a playlet carved from The Only Way and called Sydney Carton. It brings in excerpts of the scenes between Sydney Carton and each character of importance, and in a tableau at the close shows the guillotine against a lurid sky, with Sydney Carton standing on the steps. The play was presented with all the careful detail of all of Henry Miller's productions and made a decided hit.

William Ingersoll and his excellent stock co. at the Garrick did a record business with The Middleman until week ending 24. The writer who saw E. S. Willard in this play years ago, finds many fine points in Mr. Ingersoll's portrayal not touched by his predecessor. Henry Crosby was good as the proprietor of the porcelain works, and Walter E. Seymour was excellent as the bombastic Bally Todd. Leslie Bingham as Nancy and Frances Neilson as Mary got all that is possible from the meager parts. The Wolf 25-1.

At the Daniels, Max Florence matched up Florence Swinnerton and Willard Mack in a hodge-podge musical play called An American Princess, in which Henry Auerbach had the fat part. Carleton Chase was added to the co., and pleased. Charles Figg and the dancing girls, with Imogene Mansfield as the reliable and dependable, were popular as usual. Business fair. Next week, The Belle of Chinatown.

At the Shubert the week was run on motion pictures, while a co. is being formed, of which Willard Mack will be at the head, which will present modern successful dramas, beginning 5.

The Colonial presented Savage's excellent co. in The Prince of Pilsen, with Jess Dandy and Frances Cameron at its head, to capacity 26-28. The week was filled 25, 27, 30 by Our New Minister. Billy S. Clifford 2-8.

At the Orpheum, interest centered on Jimmy Lucas and his Dancing Girls in Toy Shop Pastimes. Josephine Fields was clever. Mr. and Mrs. Jack McGreery were popular in their sketch, The Village Fiddler; Samaroff and Sonia, Susanne Rosamore, Stepp, Mehlinger and King, Bernard Granville and William Rogers made up a good bill, which drew large audiences.

State Fair week 3-8, and all houses expecting big business.

C. E. JOHNSON.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox): The Final Settlement Sept. 29 pleased full house. The Girl in the Taxi 5; convulsed a large audience; co. fine. Bennett and Moulton co. 10-15.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): The Wolf 7. Man on the Box 13. Girl in the Taxi 18. Arrival of Kitty 27. Blue Mouse 31.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Hombur, (magician) Sept. 24-27; small house; fair performance. The County Sheriff 1.

BARRE.—OPERA HOUSE (John E. Hoban): pas. mgr.): Howe's pictures 5. The Wolf 6. The Girl in the Taxi 8.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): Stampede 4 to fair business. Maude Adams 14, 15.——BIJOU (C. I. McKee): In Panama 3-8 to big business. Harry Clay Blaney 10-15.——COLONIAL (E. P. Lyons, Woodford's Animals, Eckers and Francis, Booth Trio, and pictures 3-8.

STAUNTON.—BEVERLEY (Bartman and Shults): The Missouri Girl Sept. 29 failed to please small audience. The Four Pickerts opened for a week's engagement in His Majesty and the Maid to S. R. O.; turned numbers away. Vogel's Minstrels 13. Bernard Daly in Limerick Town 15.

DANVILLE.—ACADEMY (S. A. Schines): Paid in Full Sept. 28; good co. and business. Dick Bernard in The Girl Behind the Counter 3; good cast; pleased large audience. The Sins of the Father 4; good co. to fair business. Music Hall Girl 5. The Stampede 7.

ROANOKE.—ACADEMY (Tom Spencer): Paid in Full Sept. 29 pleased nice business. Stampede 1; excellent, to fair business. The Sins of the Father 3; business and performance good. Maude Adams 12.

CLIFTON FORGE.—MASONIC OPERA HOUSE (Goodwin and Donovan): The Stampede Sept. 30 pleased small house; good co.

PETERSBURG.—ACADEMY (Dan Reagan): Bernard Daly 10.

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WASHINGTON.

SEATTLE.

The Witching Hour as Popular as Ever—Baker Stock Company Drew Well.

At the Moore the attraction was John Mason in The Witching Hour Sept. 25-28, which drew large and medium houses. This play last year had a run of two weeks at the Alhambra, and has lost nine of its interest. In the cast were Belle Howell Bohn, Grace Beals, Natalie Jerome, Clinton Preston, Harry West, George Gaston, and Harry Leighton, who showed skill and ability. Mr. Mason was well received. The next attraction was Wilton Lackaye in The Battle 29-1. Mr. Lackaye's reception was in the nature of an ovation, and he responded with an appropriate speech. In the cast were Ruby Bridges, Doris Burton, Douglas J. Wood, J. J. McGrane, T. F. O'Malley, Dick Lee, and Walter T. Stanhope. The attendance averaged good business. The White Sister 2-8.

The Grand was dark 25-1. Arizona 2-8.

Via Wireless 25-1 was presented by the Baker Stock co. at the Seattle in a realistic manner before large and capacity houses. Ethel Clifton and Joseph Galbraith were seen to advantage in the leading roles. J. Frank Burke was convincing in the heavy role, while Tommy Williams gave a faithful delineation as Marsh. Fay Bainter made a hit as the stenographer, and the other members of the cast acquitted themselves well in their respective parts. Same co. in Are You a Mason? 2-8.

At the Alhambra the Russell and Drew Stock co. appeared in Deserted at the Altar Sept. 25-1, which pleased small and medium houses. In the cast were Fassie Mae Leater, Anita Allen, Maude Still, Eva Earle French, Claire Sinclair, Daisy Vernon, George Webb, O. M. Williamson, Charles Conners, Edward Kellie, Corbett Morris, Frank H. Seaward and others. Same co. in Young Buffalo, King of the Wild West, 2-8.

The Del S. Lawrence Players at the Lois gave a good presentation of The Woman in the Case 25-1 before large and capacity houses. Jane Vivian Kelton as leading woman displayed her usual skill and cleverness. Clara Beyers gave an excellent delineation in the role of Claire Foster. In the cast were Mr. Lawrence, Carl Steckdale, Alf. T. Layne, Phillip Sheffield and others who contributed to the success of the performances. Girls 2-8.

BENJAMIN F. MESSERVEY.

SPOKANE.

Special Mention for Franklyn Underwood, Ralph Neely and James Corrigan—K. and E. Plans.

Arizona, with Frank Campbell as Canby and Alma Bradley as Bonita, played to fair business at the Auditorium Sept. 25, 26. The Burgomaster 28, 29. The Cow and the Moon 30, 1. Goddess of Liberty 2-4. The City 5, 6. The Rise of Mouse Y-5. Wilton Lackaye in The Battle 12, 13. Madame Nasimova 14, 15. The Lottery Man 25-28. Margaret Illington 28, 29. Dr. Wolf Hopper 30-Nov.

Franklyn Underwood scored in the name part in Cameo Kirby at the Spokane 25-1. Ralph Neely, a Spokane boy, made the most of his part as the little General, and James Corrigan as Dunce also did well. Frances Slosson and the co. gave good support. The Man on the Box is underlined.

Alexander Saslavsky, violinist, is in Spokane and will spend some time here. He came from New York at the completion of his engagement with the New York Symphony Orchestra. During the season closed he played first violin with the orchestra under the direction of Walter Damrosch.

Ottilie Hassensall, violinists, who came to Spokane recently to make her home here, will give a recital the middle of this month, when she will be assisted by Olivia Dahl.

Anna Vierra Paberewskin, a graduate of the Moscow conservatory and a pupil of Godowsky in Berlin, is one of a group of talented young women who have recently come to Spokane to make their home. She will make her debut at a recital the latter part of October.

Marc Klaw, who was in Spokane 30-3 to look over the theatre field, announced that the firm of Klaw and Erlanger will relinvade the Northwest next season with their own and allied attractions. It is given out he may close a deal with the Spokane Realty Co. for a theatre at Riverside Avenue and Browne Street, although negotiations started by Edward Cooke, representative of the syndicate, a few months ago, were not closed because of failure to settle on leasing terms.

Mrs. H. W. Allen, of Spokane, has assumed the management of a series of five recitals, beginning with Johanna Gadski 2. Others in the course are Clarence Eddy, organist, who will give his recital in February; Joseph Hofmann, pianist, who will be the March attraction, and Mischa Elman, Russian violinist, will appear in April. In addition a local chorus of 100 voices will present The Messiah during the Christmas holidays. An out of town soloist, perhaps a quartette, will be secured for the oratorio, which will be presented with a local symphony orchestra.

David H. Bernard, known among local hotel men as Dare Devil Dave, the Millionaire Clerk, formerly partner of Billy Weir in a vaudeville act, has gone to Philadelphia to claim an inheritance of $20,000 left by his uncle, who died some time ago.

Mrs. Seeley, wife of J. F. Seeley, first trombone in the Orpheum Theatre orchestra, died at her home, 4008 North Lincoln Street here, 28.

Walter Hoff Seeley, general manager of the Western circuit of the Morris Vaudeville co., wired from San Francisco: "It is impossible to give the definite date of the opening of our new theatre in Spokane, but our entire Western circuit will be completed during the present season."

W. S. M'OREA.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (Will Dashon): My Wife's Family Sept. 20; fair, to good house. Al. H. Wilson 21, pleased good business. Daniel Boone on the Trail 22; fair co. and business. The Sixth Commandment 23; very strong performance to light house. The Little Homestead, matinee and night, 24; fair, to good houses. The King Stock co. 26-1 pleased good business. Plays: The Ruling Power, The Crisis, Jane Eyre, St. Elmo, Lena Rivers, Amy, the Circus Girl. Howe's pictures 6.

WHEELING.—COURT (E. L. Moore): Adelaide Thurston Sept. 30 in Miss Ananias; play, star and co. received an ovation. James T. Powers in Havana to good business. Howe's pictures 5. Lillian Russell 8. Fred Ward 10. Soul Kiss 14.——VIRGINIA (Charles A. Poller): Cecil Spooner 5-8. Grace Cameron 10-12. Just Out of College 13-15.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Paid in Full Sept. 20; splendid performance, to good business. Miss 9 of the Father I pleased crowded house; performance fair. The Man on the Box 5; fair business and performance.

PARKERSBURG.—AUDITORIUM (W. R. Kenery): James T. Powers in In Havana Sept. 30 delighted good house. A. Martino' U. T. C. co. 4 to S. R. O. The House of a Thousand Candles 13. Seven Days 22.

WISCONSIN.

MILWAUKEE.

Lillian Russell in In Search of a Sinner—Some Vaudeville Headliners Who Pleased.

De Wolf Hopper, assisted by Louise Dresser, 3-8 at the Alhambra, appeared in A Matinee Idol, and pleased crowded houses.

Edwin Arden, a popular star who is in vaudeville this season, headlines the new bill at the Majestic 3-8. An added feature of the bill is Captain Maximilian Grubers and Miss Adelina's equestrian review.

In her new comedy, In Search of a Sinner, Lillian Russell appeared at the Davidson 3-8.

Through Death Valley, a favorite among thrillers, is drawing good houses at the Bijou this week. The presenting co. is thoroughly competent, and the scenic production is a heavy one.

Laughter reigned supreme at the Pabst Sunday night, when the German Stock co. gave a capital presentation of Der G. M. B. H. Tenor. All parts were well taken.

This week's bill at the Crystal is headlined by Paul's Six Juggling Girls, who do some very difficult feats. Other acts are Bootblack Quartette, George Evers, Franklyn Gale co., and McGinnis Brothers.

The big act at the Empress this week is the Boshair Troupe of Acrobats, who give an exhibition of whirlwind work.

Joe Hurtig presents the Bowery Burlesquers this week at the Gayety. A travesty of Madame X called Madame X-cuse-me is the hit.

Gordon and North's production, The Passing Parade, is holding the boards at the New Star this week.

Two former Milwaukee boys, Robert E. O'Connor and Reginald Parry, both of whom have had a successful season in the theatrical profession, are spending a few days here among friends.

L. E. NELSON.

BELOIT.—WILSON OPERA HOUSE (R. H. Wilson): Under Southern Skies Sept. 26; fair house. Rostand's Les Romanesques 30, featuring John Nicholson, pleased small house. Majestic Stock co. commenced week's engagement to big house. The Red Mill 10. The Lottery Man 11. What a Girl Can Do 12. Love Pirate 14. Madame Schumann-Heink delighted a splendid audience at the First Congregational Church 3.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Billie Burke in Mrs. Dot. Sept. 28 delighted big house. Jeffries-Johnson pictures 30 (given despite protest from Board of Women's Club); drew large audiences. Nicholson Players in Les Romanesques 1; did not draw largely. The Flaming Arrow 2; twice; good business at popular prices. Rosalind at Red Gate 3; small house. The Kissing Girl 7. The Spendthrift 8.

APPLETON.—THEATRE (Charles A. Takacs): Winninger Brothers' A Poor Millionaire 2. Reaping the Harvest 3; A Perfect Man 4; S. R. O. at every performance. Winninger Brothers 4-9. The Love Pirate 10. The Kissing Girl 11. Quincy Adams Sawyer 12. St. Elmo 16. A Broken Idol 18.——ITEM: The Winninger Brothers entertained the local Elks at their lodge 29 with an especially fine musical programme.

RACINE.—THEATRE (Daniel M. Nye): What a Girl Can Do 1; fair attraction, but drew slightly. Mabel Barrison in Lulu's Husbands 2; good and drew two good audiences. The Love Pirate 3; very good, but drew light business. The Red Mill 9. Sherman-Kelly Stock co. 10-15, except 13, when The Lottery Man holds date. Silver Threads 17.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Ishmael Sept. 20; very good performance; fair business. Parada (local) 23-24, for benefit of hospital; drew large business. Under Southern Skies 27; excellent production; business good. John Nicholson in Les Romanesque 30; fine co.; light business. Carello's Band 4. Flaming Arrow 5. The Lottery Man 13. Joseph Sheehan Opera co. 11.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): Schumann-Heink in concert Sept. 27; full house; one of the most enjoyed concerts ever given here. Red Mill 2; good business and attraction. Dr. Wolf Hopper 8. Rosalind at Red Gate 7. The Girl of My Dreams 9. The Third Degree 17. The Rosary 22. The Maid and the Drummer 31.

FOND DU LAC.—HENRY BOYLE THEATRE (P. E. Haber): What a Girl Can Do Sept. 27; satisfaction to fair business. Ishmael matinee and night; pleased good houses. Rosalind at Red Gate 5. The Kissing Girl 8. The Lottery Man 10. A Broken Idol 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): St. Elmo Sept. 26; fair business; good co. Rosalind at Red Gate 4; good co., to fair business. Love Pirate 7. Broken Idol 12. What a Girl Can Do 15. Quincy Adams Sawyer 22. My Cinderella Girl 25. A Royal Slave 31.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): Williams' Colored Minstrels Sept. 29; poor co. St. Elmo 4.——LYRIC: This new house opens 10 with pictures and vaudeville; capacity about 500. First night's receipts for benefit of Helping Hand Society.

OSHKOSH.—OPERA HOUSE (J. E. Williams): What a Girl Can Do Sept. 25; good house. Paid in Full 29; house crowded. Roanoke 2; crowded matinee and night. The Red Mill 7. The Lottery Man 8.

MERRILL.—BADGER OPERA HOUSE (Fred Russell): St. Elmo 3; good co. and business. Daddy and the Girls 10. Flora De Voss Stock co. 24-29. My Cinderella Girl Nov. 5.

LA CROSSE.—THEATRE (Gage and Wohlhuter): Chauncey Olcott, an old favorite, in Barry of Ballymore, Sept. 28, to packed house.

NEENAH.—THEATRE (F. W. Green): The Lottery Man 7. A Broken Idol 17. Show Girl 31. Howe's pictures Nov. 22. Huntley 23-25.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Richards and Pringle's Minstrels Sept. 30; excellent co. good business.——ITEM: Laramie Lodge, No. 582, B. P. O. E., laid corner-stone of new building 3.

CHEYENNE.—CAPITOL AVENUE (Edward P. Stahl): Richards and Pringle's Minstrels 1 pleased good business. My Cinderella Girl 5. Three Twins 7.

CANADA.

MONTREAL.

The Dollar Princess Pleased Good Business—Weedon Grossmith and Company Praised.

The Dollar Princess played to big business at His Majesty's 3-8, and proved a very pleasing entertainment. Clever comedy work was done by Fred Lennox and W. C. Mandeville. Franklyn Farnum scored as Freddy Smythe, Daphne Glenn was an excellent Princess, and Eileen Cranford a charming Daisy, her duet with William Green being one of the hits of the evening. The Alaskan 10-15.

Weedon Grossmith, supported by one of the most evenly balanced cos. ever seen in Montreal, did big business at the Princess 3-8 in Mr. Preedy and the Countess, a bright, clean-cut farce by R. C. Carton. Where every one is so good it is difficult to make selection, but after Mr. Grossmith, who was inimitable, special credit belongs to H. Hewson, A. B. Murray, and Miss Granville. Ethel Kirkham made a charming Emma, and Lynn Pontanne gave a capital sketch of the maid. Dixie is The Naked Truth 10-15.

Dan Burke and His Wonder Girls are the headliner at the Orpheum, and a good one. The Sultan's Favorite proved an amusing sketch. The Five Armanis do a fine singing act. Jones and Deely in Hotel Reckless caused a lot of fun, and there were a number of other good items.

Le Prisonnier de La Bastile, an historical drama, by Alex Dumas pere, a sort of sequel to The Three Musketeers, holds the boards at the National.

The Francais and Lyric both present good bills of pictures and vaudeville.

The Broadway Galety Girls at the Royal present a good all round attraction. The Majestic Musical Four is one of the features. Tim Healy and Marie Fisher do a neat act, and the living pictures are very pretty.

Henry J. Cunningham, late treasurer of the Orpheum and for many years connected with the business end of Montreal theatres, died last week of consumption very suddenly. A benefit will be tendered to his family in the Princess Theatre 7, in which all the theatres will take part.

W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): The Girl from Rector's Sept. 29; good performance, to only fair business. The Vulture 30; light attendance; deserved better. The Aborn English Grand Opera co. in Lucia and Faust, matinee and night, 1; proved a musical treat, but the attendance was not what it should have been. A Winning Miss 3; drew fair house; the musical numbers were all well rendered and each encored. The Traveling Salesman 4; good performance, to a full house and gave every satisfaction. J. E. Dodson in The House Next Door 10. Weedon Grossmith in Mr. Preedy and the Countess 15.

OTTAWA, ONT.—RUSSELL (P. Gorman): Mr. Preedy and the Countess 10, 11. J. E. Dodson in The House Next Door 14, 15.——DOMINION (Gus S. Greening): The following are filling the house at each performance 3-8: Albert Hole, Joe Maxwell and co., Percy Waram and co., the Kratons, Archer and Carr, Callan and Smith and Arnaut Brothers.——OPERA HOUSE: Vaudeville and pictures; good business 3-8.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branagan): The Aborn English Opera co. Sept. 27; appreciative audience. Guy Brothers 30 pleased large house. My Wife's Family 1; good business. Weldon Grossmith 12. House Next Door 13. The Vulture 15. A Winning Miss 19. Midnight Sons 26. Italian Grand Opera co. Nov. 2.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): The Vulture 3; fair house. Polmatier Sisters Concert co. (Y. M. C. A. Course) 4; large and appreciative audience. The Winning Miss 5 pleased splendid house. Pictures and vaudeville other dates; large business.

BRANTFORD, ONT.—OPERA HOUSE (J. C. Thompson): Traveling Salesman Sept. 28; good business. A Winning Miss 16.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Alaskan (return) 7, 8.

SHERBROOKE, QUE.—CLEMENT (W. A. Lipert): The Man on the Box 5.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Three Rivers Falls, Wis., 12. Warren 13. Park River, N. D., 14. Langdon 15.

ALL FOR HER (Hilliard and Winz, mgrs.): Springfield, S. D., 12. Platt 13, Geddes 14, Wagner 15, Scotland 16, Tripp 18, Armour 19, Delmont 20, Parkston 21, Mitchell 22.

ALLEN, VIOLA (Liebler and Co., mgrs.): Portland, Ore., 10-15.

ALONG THE KENNEBEC: Glasgow, Mont., 15. Malta 17, Harlem 18, Chinook 19, Havre 20, Cascade 22, Great Falls 23, Conrad 24.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Greenville, Miss., 12, Vicksburg 13, Jackson 14, Natchez 15, New Orleans, La. 17-22.

ARISTOCRATIC TRAMP: Mapleton, Ia., 12, Castana 13, River Sioux 15.

ARIZONA (M. Williams, mgr.): Portland, Ore., 9-15.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Myersdale, Pa., 12, Piedmont, W. Va., 13, Thomas 14, Parsons 15, Morgantown 16, Brownsville 19, Greensburg, Pa., 20, Beaver Falls 21.

ARSENE LUPIN (Charles Frohman, mgr.): New York city 10-15.

ASSOCIATE PLAYERS (Davis and Drake, mgrs.): Yankton, S. D., 12, Mitchell 13, Aberdeen 14, 15.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Omaha, Neb., 9-12, Fremont 13, Lincoln 14, 15, Kansas City, Mo., 16-22.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Philadelphia, Pa., 10-15, Bayonne, N. J., 17-19, Paterson 20-22.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Des Moines, Ia., 9-12, Iowa City 13, Peoria, Ill., 14, 15, Chicago 16-22.

BABY MINE (Wm. A. Brady, mgr.): Indianapolis, Ind., 10-15.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 29—indefinite.

BACHELOR'S HONEYMOON (Dwight A. Meade, mgr.): Frankfort, Kan., 12, Greenleaf 13, Marysville 14, Sabetha 15, Du Bois, Neb., 16, Fairbury 17, Carleton 18, Grand Island 21, Aurora 22.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Minneapolis, Minn., 10-12, St. Paul 13-15.

BELLEW, KYRLE (Charles Frohman, mgr.): Detroit, Mich., 10-15.

BEVERLY (Eastern): Delamater and Norris, mgrs.): Chicago, Ill., 9-15, Springfield 16-19, Peoria 20-22.

BEVERLY (Western): Delamater and Norris, mgrs.): Canandaigua, N. Y., 12, Geneva 13, Solus 14, Oswego 15, Penn Yan 17, Batavia 18, Lockport 19, Warsaw 20, Wellsville 21, Fredonia 22.

BILLY THE KID (Fred R. Hoadley, mgr.): Houtzdale Pa., 12, Reynoldsville 13, Butler 14, 15, Altoona 17, Johnstown 18, Indiana 19, Vandergrift 20, Kittanning 21, Brookville 22.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Syracuse, N. Y., 10-12, Rochester 13-15, Buffalo 17-22.

BURKE, BILLIE (Charles Frohman, mgr.): Chicago, Ill., 8-15, St. Louis, Mo., 17-22.

CHECKERS (Stair and Havlin, mgrs.): Brooklyn, N. Y., 10-15, Philadelphia, Pa., 17-22.

CITY, THE (Messrs. Shubert, mgrs.): Columbus, O., 10-15, Toledo 17-19.

CLIMAX (Joseph M. Weber, mgr.): New Britain, Conn., 11, 12, Middletown 13, New Haven 14, 15, Bridgeport 17-22.

CLIMAX (Joseph M. Weber, mgr.): New Orleans, La., 9-15.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 15—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 29—indefinite.

COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Cleveland, O., 9-15.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Atlantic City, N. J., 12-15.

DANIEL BOONE ON THE TRAIL (Central; Robert H. Harris, mgr.): Grundy Center, Ia., 12, Reinbeck 13, Traer 14, Belle Plaine 15, Keystone 17, Laporte City 18, Independence 19, Delwein 20, Waverly 21, Waterloo 22.

DANIEL BOONE ON THE TRAIL (Eastern; Ben H. Howe, mgr.): Altoona, Pa., 12, Johnstown 13, Barnesboro 14, Glen Campbell 15, Lewistown 16, Williamstown 19, Northumberland 20, Milton 21, Berwick 22.

DANIEL BOONE ON THE TRAIL (Southern): Pennsboro, W. Va., 12, West Union 13, Uniontown, Pa., 14, Salem, W. Va., 15, Chatsworth, Ia., 16, Vermillion, S. D., 17, Yankton 18, Lenox 19, Hudson 20, Sioux Falls 21, Canton 22.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Centerville, S. D., 12, Akron, Ia., 13, Elk Point, S. D., 14, Hawarden, Ia., 15.

DAVID COPPERFIELD (E. C. White, mgr.): Kansas City, Mo., 9-15.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Oct. 2—indefinite.

DIXEY, HENRY E. (William A. Brady, mgr.): Montreal, P. Q., 10-15.

DORO, MARIE (Charles Frohman, mgr.): Boston, Mass., Sept. 26—indefinite.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 5—indefinite.

EAST LYNNE (Chas. L. Newton, mgr.): Mart, Tex., 12, Hearne 13, Calvert 14.

EDESON, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., 9-15.

ELI AND JANE (Harry Green, mgr.): Cainsville, Mo., 13, Bethany 19, McFall 20, Pattonsburg 21, Gallatin 22.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Boston, Mass., Oct. 3-Nov. 5.

ELLIOTT, MAXINE (Messrs. Shubert, mgr.): New Haven, Conn., 12, Providence, R. I., 13-15, New York city 17-29.

FAIRBANKS, DOUGLASS (William A. Brady, mgr.): Boston, Mass., Sept. 26—indefinite.

FAMILY, THE (Messrs. Shubert, mgrs.): New York city Oct. 11—indefinite.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): St. Paul, Minn., 10-12.

FERGUSON, ELSIE (Henry B. Harris, mgr.): Springfield, Mass., 12-15.

FIGMAN, MAX (John Cort, mgr.): Kansas City, Mo., 9-15.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Chicago, Ill., 3-29.

FLAMING ARROW (E. F. Kreyer, mgr.): Freeport, Ill., 12, Rockport 13, Marengo 14, Woodstock 15.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Boston, Mass., Sept. 19—indefinite.

GAMBLERS (Authors' Producing Co., mgrs.): Chicago, Ill., Sept. 26—indefinite.

GENTLEMAN FROM MISSISSIPPI (William A. Brady, mgr.): Asheville, N. C., 12, Chattanooga, Tenn., Nashville, 14, 15.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): Rochester, N. Y., 13-15.

GILMORE, BARNEY: Boston, Mass., 10-15.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Waurika, Okla., 12, Ryan 13, Henrietta, Tex., 14, Bowie 15, Decatur 17, Denton 18, Graham 19, Jacksboro 20, Seymour 21, Vernon 22.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Columbus, O., 12, 13, Lexington 14, 15.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Trinidad, Colo., 12, Rocky Ford 13, Hutchinson, Kan., 14, Atchison 15.

GIRL FROM THE U. S. A. (Central; Harry Scott, mgr.): Sibley, Ia., 13, Ellsworth, Minn., 14, Sioux Falls, S. D., 15, Eagle Grove, Ia., 16, Ft. Dodge 19, Webster City 20, Eldorado 21, Tama 22, Keystone 23.

GIRL FROM THE U. S. A. (Eastern; Harry Scott, mgr.): Detroit, Mich., 9-15, Coshocton, O., 17, Caldwell 18, Woodsfield 19, Bellaire 20, Fairmont, W. Va., 21, Clarksburg 22.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Yazoo, Miss., 12, Jackson 14, Monroe, La., 15, Natchitoches 16, Alexandria 17, Opelousas 18, Crowley 19, New Iberia 20, Thibodeau 21, Donaldsonville 22, Plaquemine 23.

GIRL IN WAITING (Cohan and Harris): Washington, D. C., 10-15.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Haverhill, Mass., 12, Southbridge 13, South Manchester, Conn., 14, New Britain 15.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Milwaukee, Wis., 9-15, St. Paul, Minn., 16-22.

GOODWIN, NAT (Klaw and Erlanger, mgrs.): Indianapolis, Ind., 10-12, Dayton, O., 13, Columbus 14, 15, Detroit, Mich., 17-22.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Red Oak, Ia., 12, Grand Island, Neb., 13, Kearney 14, Hastings 15, Beatrice 17, Fremont 18, Council Bluffs, Ia., 19, Clarinda 20, Maryville, Mo., 21, Creston, Ia., 22.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Rome, Ga., 12, Gadsden, Ala., 13, Gainesville, Ga., 14, Athens 15, Milledgeville 16, Americus 18, Albany 19, Cordele 20, Way Cross 21, Jacksonville, Fla., 22, 23.

HACKETT, JAMES K.: Oakland, Cal., 12, 13.

HELLO BILL (Mahara and Bruno, mgrs.): Blue

Earth, Minn., 13, Fairmont 15, Winnebago 14, Lake Crystal 15.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Chicago, Ill., 10-22.
HOME TIES (Byron Chandler, mgr.): Boston, Mass., 10—indefinite.
HUMAN HEARTS (Southern): Harry Ravery, mgr.): Lancaster, S. C., 12, Columbia 13, Camden 14, 15.
HUNTLEY, G. P., AND HATTIE WILLIAMS (Charles Frohman, mgr.): New York city Sept. 19—indefinite.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): Knoxville, Tenn., 10-12, Chattanooga 13-15, Atlanta, Ga., 17-22.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Winsted, Conn., 12, Waterbury 13, New Britain 14, Middletown 15, Worcester, Mass., 17-22.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city 10-15, Plainfield, N. J., 17, Trenton 18, Allentown, Pa., 19, Reading 20, Lancaster 21, Johnstown 22.
JIM THE PENMAN (William A. Brady, mgr.): Baltimore, Md., 10-15.
JOSHUA SIMPKINS: Thief River Falls, Minn., 17, Park River, N. D., 18, Langdon 19, Larimore 20, Rugby 22.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Buffalo, N. Y., 10-15.
KENTUCKIAN (Rowland and Clifford, mgrs.): Columbus, O., 10-12.
KIDNAPPED FOR A MILLION (E. H. Perry, mgr.): Bancroft, Ia., 12, Elmore, Minn., 13, Mapleton 15.
KING OF TRAMPS (J. M. Cole, mgr.): Bag Harbor, N. Y., 12, Hempstead 13, Port Washington 14, Harbor, N. Y., 15, Hempstead 16.
LENA RIVERS: Evansville, Ind., 10-12, East St. Louis, Ill., 13-15, Kansas City, Mo., 16-22.
LIGHT ETERNAL (M. E. Rice, mgr.): St. Louis, Mo., 9-15, Chicago, Ill., 16-Nov. 19.
LILY, THE (David Belasco, mgr.): Boston, Mass., 10-29.
LITTLE HOMESTEAD (Roger E. Munel, mgr.): Carlisle, Pa., 12, Lancaster 13, Pottstown 14.
LIVE WIRE (Klimt and Gazzolo, mgrs.): Indianapolis, Ind., 10-12, Columbus, O., 13-15, Youngstown 17-19, Akron 20-22.
LORIMER, WRIGHT (William A. Brady, mgr.): Lawrence, Mass., 10-15.
LOTTERY MAN (Eastern): Messrs. Shubert, mgrs.): York, Pa., 12, Columbus 13, Lebanon 14, Reading 15, Harrisburg 17, Huntington 18, Johnstown 19, Altoona 20, Latrobe 21, Greensburg 22.
LOVE AMONG THE LIONS (Charles Frohman, mgr.): Boston, Mass., Sept. 19-Oct. 15.
MACAULEY, WILLIAM (Jas. A. Felts, mgr.): Newton, Ia., 12, Mt. Pleasant 14, Washington 15, Cedar Rapids 16, Boone 17, Ft. Dodge 18, Webster City 19, Algona 20, Emmettsburg 21, Cherokee 22, Sioux Falls, S. D., 23.
MADAME X (Eastern): Henry W. Savage, mgr.): New York city Sept. 5-Oct. 22.
MADAME X (Southern): Henry W. Savage, mgr.): Oswego, N. Y., 12, Auburn 13, Geneva 14, Binghamton 15, Cortland 17, Ithaca 18, Elmira 19, Corning 20, Hornell 21, Bradford, Pa., 22.
MADAME X (Western): Henry W. Savage, mgr.): Akron, O., 12, Toledo 13, 14, South Bend, Ind., 15, Milwaukee, Wis., 16-22.
MALLORY, CLIFTON (D. H. Cook, mgr.): Avoca, N. Y., 15, Atlanta 15, Prattsburg 14, 15.
MAN OF THE HOUR (Felix Haney's): Baltimore, Md., 10-15, Washington, D. C., 17-22.
MAN ON THE BOX (F. E. Trousdale, mgr.): Higginsville, Kan., 12, Liberty 13, California 14, Fulton 15, Washington 16, Versailles 17, Warrensburg 18, Harrisonville 19, Rich Hill 21, Pittsburg, Kan., 22, Aurora, Mo., 23.
MAN ON THE BOX (Co. C): Trousdale Brothers, mgrs.): Stafford, Kan., 12, Larned 13, Hoisington 14, La Crosse 15, Lyons 17, Sterling 18, McPherson 19, Peabody 20, Marion 21, Alma 22, St. Marys 23.
MAN ON THE BOX (Boyd Trousdale, mgr.): Central City, Neb., 12, Kearney 13, Schuyler 15, Sioux City, Ia., 16, Le Mars 17, Cherokee 18, Storm Lake 19, Sac City 20, Carroll 21, Missouri Valley 22.
MANTELL, ROBERT (William A. Brady, mgr.): Rochester, N. Y., 10-15.
MASON, JOHN (Messrs. Shubert, mgrs.): San Francisco, Cal., 9-15, San Jose 16, 17, Sacramento 18, Stockton 19, Fresno 20, Bakersfield 21, Santa Barbara 22.
MELVILLE, ROSE (J. R. Sterling, mgr.): Detroit, Mich., 9-15, Grand Rapids 16-19, Kalamazoo 20, Elkhart, Ind., 21, Benton Harbor, Mich., 22.
MEMBER FROM OZARK (Cohan and Harris, mgrs.): Chicago, Ill., 9-15.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Granville, N. Y., 12, Rutland, Vt., 13, Ft. Henry, N. Y., 14, Burlington 15, Plattsburg, N. Y., 17, Saranac 18, Malone 19, Messena 20, Gouverneur 21, Watertown 22.
MILLIONAIRE KID (Kilroy and Britton, mgrs.): Dayton, O., 10-12, Indianapolis, Ind., 13-15, Cincinnati, O., 16-22.
MISSOURI GIRL (Joe Rith, mgr.): Honaker, Va., 12, Tazewell 13, Pocahontas 14, North Fork, W. Va., 15, Bluefield 17, Williamson 18, Ironton, O., 20, Ashland, Ky., 21, Huntington, W. Va., 22.
MISS PATEY (Henry W. Savage, mgr.): Philadelphia, Pa., 10-15.
MOTHER (William A. Brady, mgr.): New York city Sept. 14—indefinite.
NEWMAN, JOSEPH (Louis A. Reilly, mgr.): Buena Vista, Colo., 12, Canon City 13, Pueblo 14, Castle Rock 15, Boulder 17, Longmont 18, Loveland 19, Ft. Collins 20.
NEW YORK (A. H. Woods, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22.
NINETY AND NINE (W. T. Boyer, mgr.): Washington, D. C., 10-15, Wheeling, W. Va., 17-19, Youngstown, O., 20-22.
O'HARA, FIBKE (Al. McLean, mgr.): Oneonta, N. Y., 12, Schenectady 13-15, Wilkes-Barre, Pa., 17-19, Trenton, N. J., 20, 21.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Kansas City, Mo., 9-15, St. Louis 16-22.
OLD HOMESTEAD (Franklin Thompson, mgr.): Brooklyn, N. Y., 10-15.
OLE OLSON (J. N. Newitt, mgr.): Hartney, Minn., 12, Deloraine 13, Boissevain 14, Killarney 15, Souris 16, Brandon 19, Virden 20.
OUR NEW MINISTER (Harry Doel Parker, mgr.): Los Angeles, Cal., 9-15, San Diego 16, Riverside 17, San Bernardino 18, Bakersfield 19, Fresno 20, Stockton 21.
OUR VILLAGE POSTMASTER (C. M. Steelsmith, mgr.): Cynthiana, Ind., 14.
PAID IN FULL (H. M. Horkheimer, mgr.): Celina, O., 12, Delphos 13, Upper Sandusky 14, Mansfield 15, Shelby 17, Galion 18, Marion 19, Bucyrus 20, Kenton 21, Lima 22.
PAID IN FULL (E. C. Andrews, mgr.): Newark, O., 12, Mount Vernon 13, Belleville 14.
PAID IN FULL (W. H. O'Neill, mgr.): Camden, Mo., 12, Rockland 13, Gardner 14, Tegus 15.
PAID IN FULL (Schiller Amusement Co., mgrs.): New Orleans, La., 9-15, Memphis, Tenn., 17-22.
PENALTY, THE (Cohan and Harris, mgrs.): Philadelphia, Pa., 10-22.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Memphis, Tenn., 14, 15.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Akron, O., 13-15.
POOR GUY BATES (Messrs. Shubert, mgrs.): Cincinnati, O., 9-15.
POYNTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., 9-15, Peoria, Ill., 16-19, Springfield 20-22.
REAPING THE HARVEST (Geo. L. Dick, mgr.): Wolbach, Neb., 12, Greeley 13, Burwell 14, Ord 15, Scotia 17, Central City 18, Archer 19, Palmer 20, Farwell 21, St. Paul 22.
RIGHT OF WAY (Fred Block, Inc., mgr.): Indianapolis, Ind., 10-12, Terre Haute, 13-15.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): New York city 5-22.
ROSALIND AT THE RED GATE (Eastern): Gaskell, McVitty and Carpenter, mgrs.): St. Paul, Minn., 9-15, Minneapolis 16-22.
ROSALIND AT THE RED GATE (Western): Gaskell, McVitty and Carpenter, mgrs.): Elkhart, Ind., 12, South Bend 13, Valparaiso 14, Michigan City 15, Aurora, Ill., 16, Elgin 17, Joliet 18, Pontiac 19, Ottawa 20, Sterling 21, Clinton, Ia., 22.
ROSARY (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., Sept. 4—indefinite.
ROSARY (Rowland and Clifford, Inc., mgrs.): Cleveland, O., 9-15, Toledo 16-22.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Cascade, Ia., 12, Monticello 13, Edgewood 14, Strawberry Point 15, Manchester 17, Arlington 18, Hawkeye 19, Elgin 20, West Union 21, Elkport 22.
ROYAL SLAVE (Eastern; J. M. Jacobs, mgr.): Annapolis, Md., 12, Frederic 13, Waynesboro, Pa., 14, Meyersdale 15, Cumberland, Md., 16, Hopewell, Pa., 19, Midland, Md., 20, Hancock 21, Piedmont, W. Va., 22.
RUNNING LILIAN (Joseph Brooks, mgr.): Pittsburgh, Pa., 10-15.
ST. ELMO (Gisper and Stair, mgrs.): Nashville, Tenn., 10-15, Knoxville 17-19, Chattanooga 20-22.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 10-15, New York city 17-22.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 29-Oct. 22.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Kansas City, Mo., 9-15.
SHEA, THOS. E. (A. H. Woods Co., mgrs.): Youngstown, O., 10-15.
SHOEMAKER (Gus Hill, mgr.): Rochester, N. Y., 10-12, Syracuse 13-15.
SILVER THREADS (Fred S. Cutler, mgr.): La Salle, Ill., 12, Aurora 13, Freeport 14, Rockford 15, Kenosha, Wis., 16, Racine 17, Waukegan, Ill., 18, Beloit, Wis., 19, Janesville 20, Sheboygan 21, Fond du Lac 22, Oshkosh 23.
SIS PERKINS (C. Jay Smith, mgr.): Vandergrift, Pa., 12, Latrobe 13, Scottdale 14, Tarentum 15, Mt. Pleasant 17, Brownsville 18, Morgantown, W. Va., 19, Point Marion, Pa., 20, Mannington, W. Va., 21, Fairmont 22.
SIXTH COMMANDMENT: Columbus, O., 10-15.
SKINNER, OTIS (Charles Frohman, mgr.): Brooklyn, N. Y., 10-15.
SPENDTHRIFT (Frederic Thompson, mgr.): St. Paul, Minn., 16-22.
SPENDTHRIFT (Frederic Thompson, mgr.): Cleveland, O., 9-15, Brooklyn, N. Y., 17-22.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): Pittsburgh, Pa., 10-15.
SQUAW MAN (Wills Amusement Co., mgrs.): Mahanoy City, Pa., 12, Pottstown 13, Reading 14, Lebanon 15, Hazleton 17, Shenandoah 18, Berwick 19, Danville 20, Sunbury 21, Lancaster 22.
SQUAW MAN (H. E. Pierce, mgr.): Iola, Kan., 12, Ft. Scott 13, Webb City, Mo., 14, Carthage 15.
STAMPEDE (Geo. Dickson, mgr.): Portsmouth, O., 12, Columbus 13-15, Rochester, N. Y., 17-19, Syracuse 20-22.
STARR, FRANCES (David Belasco, mgr.): Denver, Colo., 10-15, Cheyenne, Wyo., 17, Colorado Springs, Colo., 18, Pueblo 19, Hutchinson, Kan., 20, Wichita 21, Atchison 22.
TEMPEST, MARIE (Charles Frohman, mgr.): Philadelphia, Pa., 3-15, Washington, D. C., 17-22.
THIEF (No. 1; A. H. Woods Co., mgrs.): Minneapolis, Minn., 9-15, Milwaukee, Wis., 16-22.
THIEF (No. 2; A. H. Woods Co., mgrs.): Worcester, Mass., 10-15, Springfield 17-22.
THIRD DEGREE (Henry B. Harris, mgr.): St. Paul, Minn., 9-12, Minneapolis 13-15.
THIRD DEGREE (Henry B. Harris, mgr.): Philadelphia, Pa., 3-15.
THROUGH DEATH VALLEY (Chas. L. Crane, mgr.): Ft. Wayne, Ind., 10-12, Indianapolis 13-15, Cincinnati, O., 16-22.
TRAMP'S DAUGHTER (Elliott and Allison, mgrs.): Everett, Pa., 12, Saxton 13, Lewistown 14, Middleburg 15, Mahanoy City 17, Mt. Carmel 18, Frackville 19, Catawissa 20, Berwick 21, Bloomsburg 22, Danville 24.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Omaha, Neb., 6-12.
TURNING POINT (G. A. Sullivan, mgr.): Providence, R. I., 10-15, Boston, Mass., 17-22.
TWO AMERICANS ABROAD (Eastern; Robt. H. Harris, mgr.): Niles, O., 12, Youngstown 13, Warren 14, Canton 15, Akron 17, Warren 18, Minerva 19, N. Philadelphia 20, Massillon 21, Canton 22.
TWO AMERICANS ABROAD (Western; Robt. H. Harris, mgr.): Jerseyville, Ill., 12, Greenfield 13, Harry 14, Hannibal, Mo., 15, Mt. Pleasant, Ia., 17, Washington 18, Muscatine 19, Moline, Ill., 20, Rock Island 21.
UNCLE DAVE HOLCOMB (Chas. Gordon, mgr.): Reading, Pa., 12, Mt. Carmel 13, Lehighton 14, Trenton, N. J., 15.
UNCLE TOM'S CABIN (Al. W. Martin's; W. Kibble, mgr.): Chillicothe, O., 12, Springfield 13, Richmond, Ind., 14, Anderson 15, Martinsville 20, Brazil 21, Terre Haute 22, 23.
UNCLE TOM'S CABIN (Terry's): Soldier, Ia., 12, Pisgah 13, Mondamin 14, Modale 15, River Sioux 16.
UNCLE TOM'S CABIN (Leon W. Washburn, mgr.): Ft. Madison, Ia., 12, Burlington 13.
UNCLE TOM'S CABIN (Stetson's): Washington, D. C., 10-15.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Keokuk, Ia., 12, Ft. Madison 13, Burlington 14, Des Moines 15, Omaha, Neb., 16-19, Fremont 20, Cheyenne, Wyo., 22.
VIRGINIA, THE (Kirke La Shelle Co., mgrs.): Jersey City, N. J., 10-15.
VOLUNTEER ORGANIST (Joseph E. Payton, mgr.): Winnipeg, Man., 10-12, Grafton, N. D., 13, Grand Forks 14, Fargo 15.
WALSH, BLANCHE (A. H. Woods Co., mgrs.): Atlanta, Ga., 11, 12, Rome 13, Chattanooga, Tenn., 14, Knoxville 15.
WARDE, FREDERICK: Terre Haute, Ind., 12, Vincennes 13, Princeton 14, Evansville 15, Owensboro, Ky., 17, Columbia, Tenn., 18, Chattanooga 19, Atlanta, Ga., 20-22.
WARE, HELEN (Henry B. Harris, mgr.): New York city Sept. 20—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 22—indefinite.
WAY DOWN EAST (William A. Brady, mgr.): Louisville, Ky., 10-15.
WELCH, JOE (Cecil De Mille, mgr.): Philadelphia, Pa., 15-22.
WILDFIRE (Harry Doel Parker, mgr.): Wichita, Kan., 12, Hutchinson 13, Rocky Ford, Col., 14, Colorado Springs 15, Denver 16-22.
WILSON, AL. H. (Sidney R. Ellis, mgr.): St. Louis, Mo., 9-15, Belleville, Ill., 16, Cairo 17, Paducah, Ky., 18, Memphis, Tenn., 19, Little Rock, Ark., 20, Texarkana 21, Shreveport, La., 22.
WILSON, FRANCIS (Charles Frohman, mgr.): Newark, N. J., 10-15.
WISE, THOMAS A. (William A. Brady, mgr.): Manchester, N. H., 12, Nashua 13, Lowell, Mass., 14, 15, Lewiston, Me., 17, Augusta 18, Bangor 19, Portland 20-22.
WOLF (Stair and Havlin, mgrs.): Brooklyn, N. Y., 10-15, Providence, R. I., 17-22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARVINE, GEORGE: Indianapolis, Ind., Sept. 5—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash Sept. 4—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP, CHESTER: Monmouth, Ill.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALUMET (John T. Conners, mgr.): South Chicago, Ill., Sept. 4—indefinite.
CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 24—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Perez Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.
DOWLAN (W. C. Dowlan, mgr.): Portland, Ore., Oct. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 15—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GERMAN (Ferdinand Webb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodor Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: Los Angeles, Cal., July 19—indefinite.
GORMAN: Lincoln, Neb., Aug. 29—indefinite.
HAVLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—indefinite.
HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 5—indefinite.
HOLDEN PLAYERS: Cleveland, O.—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
INGERSOLL (William Ingersoll, mgr.): Salt Lake City, U., Sept. 4—indefinite.
KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 5—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.
LOIS: Seattle, Wash.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC: Indianapolis, Ind., Sept. 5—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NELSON, MARIE (Rodney Rances, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Oct. 1—indefinite.
NEW THEATRE (Frank Knower, mgr.): Cohoes, N. Y., Sept. 12—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (F. C. Carter, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta. Can.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S BIJOU (Corse Payton, mgr.): Brooklyn, N. Y.—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEOPLE'S: Flint, Mich., Sept. 5—indefinite.
PERUCHI-GYPZENE (C. D. Peruchi, mgr.): Tampa, Fla.—indefinite.
PLAINFIELD (Harry Brungell, mgr.): Plainfield, N. J., Sept. 5—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., 3-22.
POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINGLE, DELLA: Boise City, Ida., Aug. 22—indefinite.
ROD'S PLAYERS (L. J. Rodrigues, mgr.): Darton, O., Aug. 12—indefinite.
RUSSELL-DREW: Seattle, Wash., Aug. 28—indefinite.
SCHILLER PLAYERS (E. A. Schiller, mgr.): Savannah, Ga., Sept. 19—indefinite.
SHERIDAN, MABEL: Chicago, Ill., Sept. 5—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STAMFORD: Stamford, Conn., Aug. 29—indefinite.
VALE (David Kraus, mgr.): New York city Sept. 19—indefinite.
VAN DYKE-EATON (C. Mack, mgr.): Chicago, Ill.—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES.

ALLEN, ESTELLE (Alfred Allen, mgr.): Uniontown, Pa., 10-15, Canton, O., 17-22.
BOYER, NANCY (Fred R. Willard, mgr.): Battle Creek, Mich., 10-24.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Coshocton, O., 10-15.
CHOATE DRAMATIC (Harry Choate, mgr.): Kewanee, Ill., 10-15.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Springfield, O., 10-15, St. Marys 17-22.
CULHANE'S COMEDIANS (Macklyn Allyn, mgr.): Paulding, O., 10-15, Wilmington 17-22.
CULHAN'S COMEDIANS (Tom Wilson, mgr.): Pontiac, Mich., 10-22.
CUTTER (Allen O. White, mgr.): Marion, O., 10-15.
DE LACY, LEIGH (Monte Thompson, mgr.): Dover, N. J., 10-15.
DOROTHY (M. A. Reid, mgr.): Fort Scott, Kan., 10-12, Clinton, Mo., 13-15.
EARLE (L. A. Earle, mgr.): Alliance, O., 10-15.
EASTERN THEATRE (No. 1; William Wambaker, mgr.): Fountain Green, U., 12, 13.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Albia, Ia., 10-15.
GRAICE, HELEN (Nathan Appell, mgr.): Gloucester, Mass., 10-15.
HALIDAY (Harold Stout, mgr.): Punxsutawney, Pa., 10-15, Dubois 17-22.
HALIDAY (Al. Irons, mgr.): Washington, Pa., 3-15.
HALL, DON C. (Don C. Hall, mgr.): Independence, Wis., 10-15, Arcadia 17-22.
HICKMAN-BESSEY (Harry G. Libuo, mgr.): Streator, Ill., 17-22.
HILLMAN'S IDEAL (Lacy M. Hayes, mgr.): Sutton, Neb., 10-15, Harvard 17-19, Hildreth 20-22.
HIMMELEIN'S (John A. Himmelein, mgr.): Kalamazoo, Mich., 9-15.
HYDE'S THEATRE PARTY (W. O. McWatters, mgr.): Middletown, O., 10-15, Chillicothe 17-22.
JOLLY PLAYERS (E. B. Jepson, mgr.): Delaware, O., 10-15.
KEITH (Cato S. Keith, mgr.): Warren, O., 10-15, Washington, Pa., 17-22.
KELLY-SHERMAN: Racine, Wis., 10-15, Freeport, Ill., 17-22.
LA PORTE, MAE (Jos. McEnroe, mgr.): Marietta, O., 10-15.
LONG, FRANK E. (Frank E. Long, mgr.): Cresco, Ia., 10-15, Ashland, Wis., 17-22.
LYCEUM COMEDY (Kemble and Sinclaire): Franklin, Ind., 10-15.
MAXWELL-HALL (Jefferson Hall, mgr.): Beardstown, Ill., 10-15, Quincy 16-22.
MIDDLE STATES (Joseph H. Benner, mgr.): Wooster, O., 10-15, Uhrichsville 17-22.
MOREY (Lo Comte and Fleecher's): Ellis, Kan., 10-16, Hoisington 17-22.
MURRAY-MACKEY (Jno. J. Murray, mgr.): Jamestown, N. Y., 10-15, Olean 17-22.
PICKERTS, FOUR (Willis Pickert, mgr.): Danville, Va., 10-16.
SHANNON BROTHERS (Harry Shannon, mgr.): Piketon, O., 10-12, Athens 13-15.
SPENCE THEATRE (Harry Schaal, mgr.): Burrton, Kan., 10-12, Turon 13-15, Larned 17-22.
STANLEY, FORREST: Erie, Pa., 10-15.
STRONG, ELWIN (Walter Savidge, mgr.): Wayne, Neb., 10-15.
TAYLOR (H. W. Taylor, mgr.): Franklin, Pa., 10-15, Reynoldsville 17-19, Punxsutawney 20-22.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Henderson, N. Y., 10-15.
VANCE PLAYERS: Kenova, Can., 9-15.
YANKEE DOODLE (Southern): G. V. Halliday, prop.): Davis, W. Va., 10-15.
YANKEE DOODLE (Western): G. V. Halliday, prop.): Canal Dover, O., 17-22.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Sargent Aborn, mgrs.): Albany, N. Y., 12-15.
ALASKAN: Montreal, P. Q., 10-15.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26—indefinite.
ARCADIANS (Charles Frohman, mgr.): Boston, Mass., Sept. 12—indefinite.
ARCADIANS (Charles Frohman, mgr.): Buffalo, N. Y., 10-15.
ARMSTRONG MUSICAL COMEDY: Portland, Ore.—indefinite.
BRECHAM OPERA (Theo. Quinlan, mgr.): Manchester, Eng., 10-15, Glasgow, Sept., 17-22, Edinburgh 21-Nov. 5, Liverpool, Eng., 7-12, Newcastle 14-19.
BELL BOY (Jas. A. Galvins, mgr.): Jonesboro, Ark., 10-12, Paragould 13-15.
BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—indefinite.
BEYANI OPERA: San Francisco, Cal., Sept. 5—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Chicago, Ill., 9-22.
BURGOMASTER (Wm. P. Cullen, mgr.): Hastings, Neb., 12.
BUSTER BROWN: Louisville, Ky., 9-15.
CAHILL, MARIE (Daniel V. Arthur, mgr.): New York city Oct. 6—indefinite.
CAMERON, DAISY (C. H. Kerr, mgr.): Walnut Ridge, Ark., 12, Pocahontas 13, Poplar Bluff, Mo., 14, Dexter 15.
CAMERON, GRACE (C. H. Kerr, mgr.): Wheeling, W. Va., 10-12, New Philadelphia, O., 13, Fremont 14, Fostoria 15, Defiance 17, Huntington, Ind., 18, Grand Rapids, Mich., 19-22, Hammond, Ind., 23.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 4—indefinite.
CAT AND THE FIDDLE (Chas. A. Bellen's): Muskogee, Okla., 12, Durant 13, Ardmore 14, Dallas, Tex., 15, Greenville 17, Paris 18, Clarksville 19, Texarkana 20, Shreveport, La., 21, Monroe 22, Alexandria 23.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Chicago, Ill., Sept. 26—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Boston, Mass., Oct. 17—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CLIFFORD, BILLY (Bob Le Roy, mgr.): Boise, Ida., 15, Weiser 13, Baker City, Ore., 14, Pendleton 15.
COW AND THE MOON (Chas. A. Sellon, mgr.): Seattle, Wash., 10-15, Aberdeen 16, Hoquiam 17, Olympia 18, Tacoma 19, Centralia 20, Astoria, Ore., 22.
DAN CUPID (J. K. Vetter, mgr.): Sturgis, S. D., 12, Deadwood 13, Spearfish 14, Belle Fourche 15.
DANIELS, FRANK (Messrs. Shubert, mgrs.): Providence, R. I., 10-12.
DARE DEVIL DAN (W. F. Mann, prop.): Clearfield, Pa., 12, Dubois 13, Irvona 14, Altoona 15, Roaring Springs 17, Everett 18, Saxton 19, Lewistown 20, Middleburg 21, Mahanoy City 22.
DEACON AND THE LADY (Aarons and Werba, mgrs.): New York city Oct. 3—indefinite.

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DILL, MAX M.: San Francisco, Cal., Oct. 24—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Burlington, Ia., 12, Rock Island, Ill., 13, Iowa City, Ia., 14, Cedar Rapids 15, Minneapolis, Minn., 16-19, St. Paul 20-22.
FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): St. Louis, Mo., 9-15.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 9-15.
GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Boston, Mass., 9-15.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Dubuque, Ia., 12, Cedar Rapids 13, Des Moines 14, 15.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Washington, D. C., 10-15.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Ogdensburg, N. Y., 12, Oswego 13, Watertown 14, Lockport 15.
GIRL IN THE TRAIN (Charles Dillingham, mgr.): New York city Oct. 3—indefinite.
GIRLIES (Frederic Thompson, mgr.): Boston, Mass., 9-22.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Seattle, Wash., 9-15, Victoria, B. C., 17, Vancouver, 18, 19, New Westminster 17, Bellingham, Wash., 18, Everett 19, Tacoma 20, Olympia 21, Aberdeen 22.
GRAND OPERA (Max Rabinoff, mgr.): Mexico City, Mex., Aug. 8-Oct. 15.
HALIDAY'S MUSICAL COMEDY: New Castle, Pa., 10-15.
HAPPY HOOLIGAN (Gus Hill, mgr.): San Antonio, Tex., 12, Austin 13, Waco 14, Corsicana 15.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Brooklyn, N. Y., 10-15, Baltimore, Md., 17-22.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): El Reno, Okla., 12, Enid 13, Guthrie 14, Oklahoma City 15, 16, Dallas, Tex., 17, Austin 18, San Antonio 19, 20.
HOPPER, DE WOLF (D. V. Arthur, mgr.): St. Paul, Minn., 13-15.
IN PANAMA (A. Rich Production Co.): Nashville, Tenn., 17-22.
INTERNATIONAL CUP BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
IRON KING (Sidney R. Ellis, mgr.): Baltimore, Md., 17-22.
ISLE OF SPICE (F. A. Wade, mgr.): Clarinda, Ia., 12, Marysville, Kan., 13, Atchison 14, Topeka 15.
JANIS, ELSIE (Chas. Dillingham, mgr.): Chicago, Ill., Sept. 12—indefinite.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Washington, Pa., 12, Wheeling, W. Va., 13-15, Fairmont 17, Elkins 18, Clarksburg 19, Marietta, O., 20, Gallipolis 21, Charleston, W. Va., 22.
LITTLE DAMOZEL (Henry W. Savage, mgr.): New York city 24—indefinite.
MADAME SHERRY (Woods, Frazee and Ledger, mgrs.): New York city Aug. 30—indefinite.
MADAME TROUBADOUR (Messrs. Shubert, mgrs.): New York city Oct. 10—indefinite.
MANHATTAN OPERA (Oscar Hammerstein, mgr.): New York city Sept. 20—indefinite.
McCOY, BESSIE (Charles Dillingham, mgr.): Baltimore, Md., 10-15, Philadelphia, Pa., 17-20.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Atlanta, Ga., 10-15, Birmingham, Ala., 17-22.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Pittsburgh, Pa., 10-15, Buffalo, N. Y., 17-19, Rochester 20-22.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Johnstown, N. Y., 12, Rome 13, Ogdensburg 14, Watertown 15, Oswego 17, Utica 18, Auburn 19, Geneva 20, Elmira 21, Ithaca 22.
MIDNIGHT SONS (Lew Fields, mgr.): Milwaukee, Wis., 9-15, Cleveland, O., 17-22.
MIDNIGHT SONS (Lew Fields, mgr.): Toronto, Ont., 10-15, Montreal, P. Q., 17-19.
MIKADO (Messrs. Shubert, mgrs.): New York city 10-15.
MOCKING BIRD (W. T. Kilpatrick, mgr.): Great Barrington, Mass., 12, Danbury, Conn., 13, New Haven 14, 15, Providence, R. I., 17-19, Fall River, Mass., 20, Brockton 21, Newport, R. I., 22.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Rochester, N. Y., 10-12.
MULLALEY SISTERS' MUSICAL COMEDY (Sidney Cox, mgr.): Vancouver, B. C.—indefinite.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Denver, Colo., 9-15, Victor 16, Colorado Springs 17, McCook, Neb., 18, Lincoln 19, 20, Marshalltown, Ia., 21, Waterloo 22.
MY WIFE'S FAMILY (W. L. Stewart, mgr.): Gudbery, Ont., 12, Placid River 13.
MY WIFE'S FAMILY (Wallace R. Cutter, mgr.): Lynchburg, Va., 14, Bedford City 15, South Boston 17, Durham, N. C., 18, Graham 19, Greensboro 20, Winston-Salem 21, Salisbury 22.
OUR MISS GIBBS (Charles Frohman, mgr.): New York city Aug. 29—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (I. K. Cohan, mgr.): Oskaloosa, Ia., 10-15, Ottumwa 17-22.
POWELL AND COHAN'S MUSICAL COMEDY (Central): Washington Court House, O., 10-15, Greenfield 17-22.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): Pottsville, Pa., 12, Reading 13, Allentown 14, Lancaster 15, Baltimore, Md., 17-22.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Fresno, Cal., 12, Hanford 13, Visalia 14, Bakersfield 15, Los Angeles 16-22.
QUEEN OF BEAUTY (C. H. Kerr, mgr.): Staples, Minn., 12, Little Falls 13, Royalton 14, St. Cloud 15.
RING, BLANCHE (Lew Fields, mgr.): Cleveland, O., 9-15.
SCHOOL DAYS (Stair and Havlin, mgrs.): Buffalo, N. Y., 10-15, Detroit, Mich., 17-22.
SHERMAN MUSICAL COMEDY (R. A. Wolff, mgr.): Calgary, Can., 10-Nov. 15.
SIDNEY, GEORGE (E. D. Stair, mgr.): Marshalltown, Ia., 12, Des Moines 13-15, Sioux Falls, S. D., 16, Sioux City, Ia., 17, Lincoln, Neb., 18, Omaha 20-22.
SMART SET (Barton and Wiswell, mgrs.): Lowell, Mass., 12, Springfield 13-15, Newark, N. J., 17-22.
SMART SET (Southern: Barton and Wiswell, mgrs.): Austin, Tex., 12, Elgin 14, Seguin 15, San Antonio 16, 17, Yoakum 18, Cuero 19, Victoria 20, Bay City 21, Wharton 22.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): San Francisco, Cal., 9-15, Oakland 16, Stockton 17, San Jose 18, Fresno 19, Hanford 20, Bakersfield 21, Santa Barbara 22, Oxnard 23.
SUMMER WIDOWERS (Lew Fields, mgr.): Philadelphia, Pa., 9-15, Washington, D. C., 17-22.
SUPERBA (Edwin Warner, mgr.): Peoria, Ill., 10-12, Springfield 13-15, Kansas City, Mo., 17-22.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—indefinite.
TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Oklahoma City, Okla., 9-22.
THERESE SEI NICHT BOESE (Adolf Philipp, mgr.): New York city Sept. 1—indefinite.
THREE MILLION DOLLARS (Chas. Marks, Inc., mgrs.): Chicago, Ill., 9-22.
THREE TWINS (Jos. M. Gaites, mgr.): Philadelphia, Pa., 9-15.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): Washington, D. C., 10-15, Brooklyn, 17-22.
WARD AND VOKES (E. D. Stair, mgr.): Cincinnati, O., 9-15.
WIDOW PERKINS: Arapahoe, Neb., 12, Scandia, Kan., 13, Courtland 17, Edson 18, Burronto, Ont., 10-15, Peterboro 17, Belleville 18, Kingston 19, Ottawa 20-22.
WINNING MISS (Boyle Woolfolk, mgr.): Toronto 10-15, Peterboro 17, Belleville 18, Kingston 19, Ottawa 20-22.
WIFE TAMERS (Henry W. Savage, mgr.): St. Paul, Minn., 10-15.
WIZARD OF WINELAND (Harry Scott, mgr.): Beatrice, Neb., 12, Fairbury 13, Holdredge 14, McCook 15, Oberlin, Kan., 17, Norton 18, Colby 19, Salina 20, Manhattan 21.

MINSTRELS.

DE RUE BROTHERS: Canaseraga, N. Y., 12, Dansville 13, Bath 14, Hammondsport 15.
DOCKSTADER'S, LEW (Messrs. Shubert, mgrs.): Topeka, Kan., 14.
DOWN IN DIXIE (Barton and Wiswell, mgrs.): New Orleans, La., 9-15, Denison, Tex., 17, Greenville 18, Terrell 19, Ennis 20, Corsicana 21, Tyrque 22.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S, AL. G.: Mobile, Ala., 11, 12, Selma 13, Meridian, Miss., 14, Hattiesburg 15, Jackson 17, Yazoo 18, Greenville 19, Vicksburg 20, Monroe, La., 21, Natchez, Miss., 22.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Davis City, Ia., 12, Leon 13, Canesville 14, Decatur City 15, 16, Van Wert 17, Grand River 18, Tingley 19, Diagonal 20, Clearfield 21, Gravity 22, 23.
GORTON'S: Bellefonte, Pa., 12, Northumberland 13, Bloomsburg 14, Dansville 15.
VOGEL'S (John W. Vogel, mgr.): Harrisonville, Va., 12, Staunton 13, Covington 14, Clifton Forge 15.

BURLESQUE.

AL. REEVES' BEAUTY SHOW: Cleveland, O., 10-15, Toledo 16-22.
AMERICANS (Teddy Symonds, mgr.): Indianapolis, Ind., 10-15, Louisville, Ky., 16-22.
BEAUTY TRUST (H. W. Thompson, mgr.): Buffalo, N. Y., 10-15, Rochester 17-22.
BEHMAN SHOW (Jack Singer, mgr.): Louisville, Ky., 9-15, St. Louis, Mo., 16-22.
BIG BANNER (Frank Livingston, mgr.): Chicago, Ill., 10-15, Cincinnati, O., 17-22.
BIG REVIEW (Henry P. Dixon, mgr.): St. Joseph, Mo., 13-15, Kansas City 16-22.
BOHEMIANS (Al. Lubin, mgr.): Harrisburg, Pa., 12, Altoona 13, Johnstown 14, Pittsburgh 17-22.
BON TON: Detroit, Mich., 10-15, Toronto, Ont., 17-22.
BOWERY (E. Dick Rider, mgr.): Chicago, Ill., 9-15, Detroit, Mich., 16-22.
BRIGADIERS (Louis Stark, mgr.): Jersey City, N. J., 10-12, Paterson 13-15, Wilkes-Barre, Pa., 17-19, Scranton 20-22.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Boston, Mass., 10-22.
CENTURY GIRLS (Jack Faust, mgr.): New York city 3-15, Newark, N. J., 17-22.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Cleveland, O., 10-15, Chicago, Ill., 16-22.
COLLEGE GIRLS (Max Spiegel, mgr.): Kansas City, Mo., 9-15, Omaha, Neb., 16-22.
COLUMBIA (Frank Logan, mgr.): Omaha, Neb., 9-15, Minneapolis, Minn., 16-22.
COZY CORNER GIRLS (Sam Robinson, mgr.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22.
CRACKERJACKS (Harry Leon, mgr.): Toronto, Ont., 10-15, Buffalo, N. Y., 17-22.
DAINTY DUCHESS: Minneapolis, Minn., 9-15, Milwaukee, Wis., 16-22.

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DREAMLAND (Izzy Grodz, mgr.): Boston, Mass., 9-15, Jersey City, N. J., 17-19, Paterson 20-22.
DUCKLINGS (Frank Calder, mgr.): Chicago, Ill., 9-15, Detroit, Mich., 16-22.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Boston, Mass., 10-15, New York city 17-22.
FOLLIES OF NEW YORK AND PARIS (B. M. Rosenthal, mgr.): Newark, N. J., 10-15, Hoboken 17-22.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Toronto, Ont., 10-15, Montreal, P. Q., 17-22.
GINGER GIRLS (Lou Hurtig, mgr.): New York city 10-15, Philadelphia, Pa., 17-22.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Brooklyn, N. Y., 3-15, New York city 17-29.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): New York city 26-Oct. 15, Providence, R. I., 17-22.
GOLDEN CROOK (James Fulton, mgr.): Rochester, N. Y., 10-15, Schenectady 17-19, Albany 20-22.
HASTINGS' BIG SHOW: Providence, R. I., 10-15, Boston, Mass., 17-22.
IMPERIALS (Sim Williams, mgr.): Baltimore, Md., 10-15, Allentown, Pa., 17, Reading 18, Harrisburg 19, Altoona 20, Johnstown 21.
IRWIN'S BIG SHOW: Brooklyn, N. Y., 10-15, Newark, N. J., 17-22.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): St. Paul, Minn., 9-15, St. Joseph, Mo., 19-22.
JERSEY LILIES (James Cooper, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22.
JOLLY GIRLS (R. E. Patton, mgr.): Newark, N. J., 10-15, New York city 17-22.
KENTUCKY BELLES (C. E. Foreman, mgr.): Chicago, Ill., 9-15, Milwaukee, Wis., 16-22.
KNICKERBOCKER (Louis Roble, mgr.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22.
LADY BUCCANEERS (M. Strouse, mgr.): Paterson, N. J., 10-12, Jersey City 13-15, Scranton, Pa., 17-19, Wilkes-Barre 20-22.
LOVE MAKERS (Sam Howe, mgr.): Philadelphia, Pa., 10-15, Baltimore, Md., 17-22.
MAJESTICS (Fred Irwin, mgr.): Philadelphia, Pa., 10-15, Brooklyn, N. Y., 17-22.
MARATHON GIRLS (Phil Sheridan, mgr.): Albany, N. Y., 10-12, Schenectady 13-15, Brooklyn, 17-22.
MERRY MAIDENS (Edward Shafer, mgr.): Brooklyn, N. Y., 10-22.
MERRY WHIRL (Louis Epstein, mgr.): Montreal, P. Q., 10-15, Boston, Mass., 17-19.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Cincinnati, O., 9-15, Louisville, Ky., 16-22.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Milwaukee, Wis., 9-15, Minneapolis, Minn., 17-22.
MERRY WHIRL (Louis Epstein, mgr.): Montreal, P. Q., 10-15, Boston, Mass., 17-29.
MOULIN ROUGE (Maurice Jacobs, mgr.): Louisville, Ky., 9-15, Cincinnati, O., 16-22.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Boston, Mass., 10-15, Albany, N. Y., 17-19, Schenectady 20-22.
PASSING PARADE (Clarence Burdick, mgr.): Minneapolis, Minn., 9-15, St. Paul 16-22.
PAT WHITE'S GAYETY GIRLS (Walter Fresetes, mgr.): Washington, D. C., 10-15, Baltimore, Md., 17-22.
PENNANT WINNERS (Bob Mills, mgr.): Buffalo, N. Y., 10-15, Toronto, Ont., 17-22.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Schenectady, N. Y., 10-12, Albany 13-15, Boston, Mass., 17-22.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Hoboken, N. J., 10-15, New York city 17-Nov. 5.
RECTOR GIRLS (Morris Weinstock, mgr.): New York city 10-15, Paterson, N. J., 17-19, Jersey City 20-22.
RENTZ-SANTLEY (J. E. Early, mgr.): New York city 3-22.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): New York city 10-15, Philadelphia, Pa., 17-22.
ROLLICKERS (Alex. Gorman, mgr.): Wilkes-Barre, Pa., 10-12, Scranton 13-15.
ROSE SYDELL'S (W. S. Campbell, mgr.): St. Louis, Mo., 9-15, Kansas City 16-22.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Toledo, O., 9-15, Chicago, Ill., 16-22.
SAM T. JACK'S (Geo. T. Smith, mgr.): Scranton, Pa., 10-12, Wilkes-Barre 13-15, Philadelphia 17-22.
SERENADERS (Geo. Armstrong, mgr.): New York city 10-22.
STAR AND GARTER (Frank Wisburg, mgr.): Brooklyn, N. Y., 10-15, New York city 17-22.
STAR SHOW GIRLS (John T. Baker, mgr.): Kansas City, Mo., 9-15, St. Louis 16-22, East St. Louis, Ill., 23.
TIGER LILIES (Wm. Drew, mgr.): New York city 10-22.
TROCADEROS (Chas. H. Waldron, mgr.): Washington, D. C., 10-15, Pittsburgh, Pa., 17-22.
VANITY FAIR (Gus Hill, mgr.): Milwaukee, Wis., 9-15, Chicago, Ill., 16-22.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Philadelphia, Pa., 10-15, Washington, D. C., 17-22.
WATSON'S (W. B. Watson, mgr.): Brooklyn, N. Y., 17-22.
WISE GUY (Edmund Hayes, mgr.): Cincinnati, O., 9-15, Chicago, Ill., 16-22.
WORLD OF PLEASURE (Gordon and North, mgrs.): St. Louis, Mo., 9-15, East St. Louis, Ill., 16, Indianapolis, Ind., 17-22.
YANKEE DOODLE GIRLS (Sol. Myers, mgr.): Detroit, Mich., 9-15, Buffalo, N. Y., 17-22.

BANDS.

CARLIB HUSSARS BAND: Exposition, Pittsburgh, Pa., 10-15.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Mexia, Tex., 12, Corsicana 13, Waxahachie 14, Ft. Worth 15.
BUFFALO BILL-PAWNEE BILL: (Gordon W. Lillie, mgr.): Stockton, Cal., 12, Fresno 13, Visalia 14, Bakersfield 15.
FISKE, DODE, CIRCUS: Carlsbad, N. M., 12, Pecos, Tex., 13.
GOLLMAR BROTHERS: Duncan, Okla., 12, Lindsay 13, Holdenville 14, Bristow 15.
HONEST BILL'S: Hoyt, Kan., 12, Shorey 13, Grantville 14, Lecompton 15.
MILLER BROS. 101 RANCH: Paducah, Ky., 12, Dyersburg, Tenn., 13, Memphis 14, Clarksdale, Miss., 15, Greenville 17, Vicksburg 18, Port Gibson 19, Gloster 20, Baton Rouge, La., 21, New Orleans 22, 23.
RINGLING BROTHERS': Chattanooga, Tenn., 12, Knoxville 13, Johnson City 14, Bristol 15, Asheville, N. C., 17, Salisbury 18, Winston-Salem 19, Durham 20, Danville, Va., 21, Raleigh, N. C., 22.
ROBINSON'S JOHN: Blackville, S. C., 12, Branchville 13, Orangeburg 14, Camden 15, Sumter 17.
SELLS-FLOTO: Beaumont, Tex., 12, Port Arthur 13, Lake Charles, La., 14, Leesville 15.
YANKEE ROBINSON'S: Dexter, Mo., 12, Rector, Ark., 13, Paragould 14, Jonesboro 15, Clarendon 17, England 18, Bison 19, Altheimer 20, De Witt 21, Stuttgart 22, Brinkley 24.
YOUNG BUFFALO: Newton, Ill., 24.

MISCELLANEOUS.

ADAMS, JAMES (No. 1): Fort Valley, Ga., 10-15, Americus 17-22.
ADAMS, JAMES (F. P. Haraden, mgr.): Lumberton, N. C., 10-15, Maxton 17-22.
GERMAIN, WIZARD (Chas. L. Wagner, mgr.): Winnipeg, Man., 10-15, Selkirk 17, Portage la Prairie, Man., 18, Neepawa 19, Brandon 20-22.
LITCHFIELD, NEIL, TRIO: Anderson, S. C., 12, Belton 13, Ware Shoals 14, Cross Hill 15, Waynesville, N. C., 17, Andrews 18, Davidson 20, Lexington 21.
McEWEN: Columbus, Miss., 10-12, Birmingham, Ala., 13-15, Dalton, Ga., 17, Knoxville, Tenn., 18-20, Bristol 21, 22.
NEWMANN (J. G. Keller, agt.): Bismarck, N. D., 10-12, Mandan 13-15.
RAYMOND, THE GREAT: Auckland, Eng., 10-15, Birmingham 17-22, Kingston-on-Thames 24-29, London 31—indefinite.
THOMPSON'S ENTERTAINERS (Frank H. Thompson, mgr.): North Freedom, Wis., 12, 13, Abiemar 14-16.
THURSTON, HOWARD: Newark, N. J., 10-15, Philadelphia, Pa., 17-22.
WALDEN: Corinth, N. Y., 12, Oneida 13, Clayville 14, Madison 15.

Had to Open Another New Store

The theatrical trade has outgrown us again and we have to open another new store to take care of it. It's right in the heart of things—at the head of Long Acre Square, almost opposite the club rooms of the White Rats. This store will allow us to give you still better service

Have you seen the new steel fittings on the XX Trunks? We have outgrown the annealed cast iron which the best of the old-fashioned heavy canvas-covered wood trunk manufacturers use.

Send for Catalogue H. **WILLIAM BAL, Inc.,** Builders of **BAL** Professional Trunks
1578 BROADWAY—710 SEVENTH AVE., NEW YORK

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The daily press is not unanimous by any means in attacking motion pictures. Many broad-minded opinions have been quoted by THE MIRROR from the editorial columns of daily newspapers, showing that editorial writers are commencing to view the films from a sane and thoughtful standpoint, instead of the hysterical and sensational. Recently the *Globe* of New York in commending the censorship board for its eminently open mind, said that the censorship programme seems "sensible" and should "eventually insure at least the moral decency of the cinematograph show," and deprive it of criminal influence, adding that "beyond this the community seems hardly justified in interfering." The *Globe* regretted, however, the appearance so often in the films of "shoddy sentiment and coarse humor." In this regret The Spectator can give hearty sympathy. Motion picture sentiment is too often shoddy and the humor is too often coarse, but, as THE MIRROR has frequently pointed out, these defects are curing themselves by natural development. Two years and a half ago, when THE MIRROR commenced reviewing motion pictures, the only kind of humor known to the films was of the type of the "chase." The clean comedy story with a plot was unknown. As for the so-called dramatic picture, it was absolutely the most extravagant melodrama, acted in the most exaggerated style. Moreover, there was no general policy of restriction regarding pictures of crime and violence. The change in tone since that time has been little less than phenomenal.

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Any discussion of motion picture development and conditions cannot be just and fair that does not take into consideration the great upward strides that have been made in so short a time. Let us reflect how great these strides have been. Who would have thought, three years ago of Elbert Hubbard writing a film scenario on the subject of Justinian and Theodora and having it published, too, by a reputable film company? Who would have thought of filming the novel Ramona in an adequate manner, or of creditably producing the life of Washington, and of Napoleon, or of picturing Browning's poem of Pippa Passes or of doing Maud Muller in a film story, or of producing such subjects as Elektra, Carmen, and Mozart's Last Requiem, or of drawing on Rex Beach, Richard Harding Davis, Edward Townsend, and Carolyn Wells for picture material? Who, three years ago could have anticipated the famous Pathe films d'art? To-day, none of these films are considered exceptional. They are being duplicated in quality if not in the prominence of the subject, almost every day.

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THE MIRROR is not alone in this opinion. Here is what the Boston *Herald* thinks of present day films:

> These pictures are daily and nightly the source of a mainly harmless and extremely keen pleasure to thousands of persons in almost every city of the land, and the genuine beauty, the live dramatic interest and the absolute cleanness of many such representations even in the cheapest resorts must be admitted by any one who will take the trouble to make the round of the exhibition halls.

If *The Herald* had remembered or realized that all this "genuine beauty," "live dramatic interest," and "absolute cleanless" has been a growth of less than three years and that it has developed without censorship, except such unofficial supervision as the voluntary New York committee has afforded, it would hardly have felt called upon to declare as it does that conditions "justify a stricter censorship than the theatre should be subjected to." In one sense the pictures already have a stricter censorship than the theatre, because the theatre has none at all, but in another sense the pictures are comparatively free from censorship—that is, to say official censorship, except in Chicago, San Francisco, and a few other unimportant places. It is against this official censorship idea that THE MIRROR rebels. Putting the police department to censoring motion pictures (and it would inevitably be the police department that would control) would be to fatally hamper artistic development of the films.

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Last week The Spectator promised to pay some attention to his good friend "Play Builder" and the other correspondents who have contributed their mites to the little discussion that has been under way regarding scenario writing, piracy and so on: First, let us get some of the side issues out of the way. One of these is the difference of opinion between "Play Builder" and The Spectator as to the definition of the word "pantomime" and its application to picture acting. "Play Builder" contends that all action is pantomime. He says: "Drama consists of dialogue and action. Action is pantomime." He qualifies his opinion, however, by saying that he uses the word in its "generic sense." To this The Spectator replies that the word should be used in its accepted sense, although its generic sense does not bear out "Play Builder's" contention. Century Dictionary defines pantomime as "the expression of anything by gesture alone; as, he made known his wants in pantomime." Again: "Representing only in mute action." The Standard Dictionary says: "A series of actions, as gestures and postures used to convey ideas or information; sign language; as to converse with Indians in pantomime." Motion picture acting was not known when these definitions were compiled, but this fact need not confuse us. The motion picture is not the acting itself; it is merely the film record of the acting. What it records may be pantomime or it may be acting accompanied by words. We do not hear the words but we see that they are spoken and in many cases we know what they are. Picture acting of this kind does not, therefore, become pantomime. If all action in drama were pantomime, the sawing of wood on the stage or in a motion picture would be pantomime, whereas, the pantomimic representation of sawing wood is in reality the imitation by gesture of wood sawing. Indeed, to get down to the generic meaning of pantomime it is literally, as stated in Century Dictionary "all-imitating." The Spectator, therefore, believes he is correct in distinguishing between ordinary picture acting (i. e., acting for the pictures) and pantomime, although he does not pretend to say that "Play Builder" may not use the word in any sense he likes.

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It is the use of pantomime in picture plays that The Spectator objects to—meaning, of course, pantomime as he understands it, and excepting those situations where the story logically calls for pantomime, as "to converse with Indians in pantomime" or "sign language." To see two characters in a picture in conversation, apparently using words, and to see one or both of them adding sign language to their natural gestures, is destructive of the illusion of reality which this writer contends is the first requisite of effective picture acting.

* * * *

Another point of difference with "Play Builder"—his assertion that ideas can be copyrighted. There is here, perhaps, too much of a quibble for extended comment. An idea is an intangible thing and "Play Builder" or anybody else who tries to get one copyrighted or patented will find that he must reduce the idea to practical form, as a literary or dramatic composition or a model or description to secure official recognition, and even then the copyright or patent is not a judicial decree; it is merely a registered record.

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The communication last week signed by "Picture Play Editor" emphasizes a point regarding scenario writing for the motion pictures that was only lightly hinted at by The Spectator in discussing this subject. "Picture Play Editor" cites the large number of scenarios received by the film companies from people of no literary ability, who find in this medium an "outlet for their ideas," that would be denied them if they were obliged to conform to literary style and polish. The picture makers thereby secure original plots from a virgin field and are not obliged to rely on trained writers. At the same time, according to "Picture Play Editor," professional dramatists and writers of fiction do not write for motion pictures in most instances, because they do not know how and do not persevere long enough to learn how. But would they not persevere and learn how if the inducements were sufficient? The Spectator believes that they would and that the pictures would then gain the benefit of their brains and their names.

* * * *

Touching further on this discussion The Spectator is in receipt of a letter from Captain Leslie T. Peacocke of Los Angeles. Captain Peacocke is the author of many short stories, vaudeville sketches and playlets, and he has also contributed largely to the motion pictures. The letter appears elsewhere in this number of THE MIRROR and will be found an interesting addition to the discussion, particularly as it presents the matters of scenario writing and alleged piracy from the viewpoint of a short-story writer.

THE SPECTATOR.

"PHOTOPLAY" WINS THE PRIZE.

Result of Essanay Prize Contest for a New Name for Motion Picture Show.

The Essanay prize contest for the selection of a new name for the motion picture show has resulted in awarding the prize to Edgar Strakosch, an exhibitor of Sacramento, Cal., who proposed the coined word "photoplay." The report of the committee of judges follows:

CHICAGO, Oct. 1, 1910.

ESSANAY FILM MFG. CO., 435 N. Clark St., Chicago, Ill.

Gentlemen.—After careful consideration of the list of words submitted to us by you from which we were to select a name which would be descriptive of the entertainment given in motion picture theatres, we have selected the word Photoplay as being more closely descriptive and more easily assimilated by the general public than any other of the long list submitted.

While the word is not entirely satisfactory considering every phase of the question, we were influenced in our selection by the necessity of adopting a term which would be easily remembered, descriptive in character, simple and appropriate.

The word Photoplay seemed to us to have better chances of adoption by the public than combinations of more abstruse or technical terms such as Kino, Graph, Drome, Cine, etc. One may speak of "going to the Photoplay" or "seeing the Photoplay" as the public speaks of "going to the Opera" or "hearing the Opera," these expressions conveying immediately an accurate idea of the character of the performance.

Many of the names submitted show ingenuity and industry and you are to be congratulated upon the great interest which your contest has aroused.

Very truly yours,
(Signed) GEO. KLEINE,
F. O. AIKENS,
AARON JONES.

A PROMINENT EDISON PLAYER.

William A Bechtel, a prominent player of the Edison Stock Company, is a German by birth and was introduced to this country through the medium of the Irving Place Theatre where he was engaged as character comedian for three years. In that time he quickly mastered the English language and shortly proved in great demand in certain lines of character parts to which he is especially adapted. The German school of acting as a ground work and years of experience upon the English speaking Stage have given Mr. Bechtel such a training as produces exceedingly fine actors.

Mr. Bechtel's association in the theatrical profession has been large and extensive, having won recognition under such stars as John Drew, Lillian Russell, Katherine Kidder and also having been under the Charles Frohman management for a number of years. Mr. Bechtel's initial work in The Coward, one of the Edison Company's silent dramas that attracted wide attention, is well worthy to serve as an example of Mr. Bechtel's excellent work.

ANTI-PICTURE MANIA.

Opponents of Motion Picture Shows Appear to Lose Their Senses.

The mere mention of motion pictures appears to act on some people like the waving of a red flag at a bull. They take leave at once of their senses and revel in wild statements. Here are a few instances:

Magistrate Freschi, of New York, is quoted as saying that he believes "that one need spend *less than fifteen minutes* in most of these establishments (motion picture shows) before some picture will be shown that has a *degrading influence.*"

John D. Lindsay, of the S. P. C. C., is quoted as declaring that a *majority* of motion pictures are melodramas of the "blood and thunder" type.

A correspondent writing to one of the daily papers says: "I have often watched the great crowds of these boys and girls gathering after school, and even at midday, taking their lunch money to go into these *dives*, and they act more like *wild beasts* when they come out than anything else you can compare them to."

Judge O'Sullivan recently reiterated his assertion that a *majority* of the picture show places that he knew anything about are "*sinks of iniquity.*" He said the number of children who have "*fled from home*" during the past Summer, "with the intention of following *reckless existences*, which were suggested to them by moving picture exhibitions," is *incredibly large*, due "*in every case*" to the pictures.

Justice Ryan is quoted as saying that the moving picture business is largely responsible for the *increase of crime* among children. He advocates the exclusion of *all children* under sixteen, "*whether accompanied by parents or guardians or not.*"

FILMS OF CHAMPIONSHIP BALL GAMES.

Word has just been received from the Essanay Film Company that they have obtained the picture rights of the World's Championship Baseball Series of 1910, between the Chicago Nationals and the Philadelphia Americans, the games to be played in Chicago and Philadelphia.

The Essanay Company and staff photographers are making elaborate arrangements for filming the games and have already dispatched experts to look over the Philadelphia field and to make preparations for obtaining ideal views. This is the third big series to be made by the Essanay Company.

A FEEBLE CRUSADE

NEW YORK "WORLD'S" ATTACK ON PICTURES DWINDLES DOWN.

One Result Has Been a Proposed City Ordinance to Establish a Municipal Board of Censors—Sensational Banners and Posters Have Been Curbed—Only Two More Films Alleged to Be Objectionable.

What the New York *World* has called its "crusade" against motion pictures gave one feeble sputter last week, only two alleged objectionable pictures being described, although the announcement was made that "representations again visited moving picture halls to learn whether the character of the films had changed." One of the pictures described is All the World's a Stage, by the "Imp" company, and the other Between Duty and Honor, a recent Eclair. The first named film appears to be more or less harmless, although the infidelity of a wife is indicated. The second one named shows a fatal duel, with no apparent moral lesson to be derived from the incident and with not even the merit of good acting to excuse it. Both films are of Independent production.

One result of the *World's* campaign has been the introduction at a meeting of the Board of Aldermen of New York of a proposed city ordinance providing for an official censorship board of three aldermen, to be appointed by the mayor. Just why aldermen are considered the proper judges of what should constitute unobjectionable films is not revealed. The proposed ordinance was referred to committee, and it was said that a public hearing would be granted those interested.

One good result of the *World's* articles should not be overlooked. The houses that have been using sensational and misleading banners and posters, particularly two houses on Union Square, have toned down their displays to a considerable extent. This was an evil that THE MIRROR had frequently pointed out and the result shows how much good the *World* could accomplish if it would "crusade" entirely against real evils, and not publish so much misinformation about faults that have little or no existence.

REPLY TO "PLAY BUILDER."

A Writer of Short Stories Defends the Honesty of Film Makers.

To The Spectator:

SIR.—I have perused with interest the published letter by "Play Builder," and your comments on the same, and I heartily indorse you in the points on which you disagree with him. The reputable film producing companies do not ever intentionally pirate either plays or magazine stories, though there is no doubt that scenarios are often submitted to them by parties who base their play plots on published short stories, and the film producers accept them under the impression, I am sure, that the plots are original, and the sole work of the parties submitting the scenarios. It is obviously impossible for the film producer to hold in mind all the short stories published in the numerous magazines, even if he reads them all, which I very much doubt. If he does, he has my sympathy. In nine cases out of ten the short story writer sells his story to the magazine outright, and has no legal redress if that story is pirated in any form. The magazine copyrights the story and is obviously the party to register a complaint, and it will not be very long, I fancy, before the magazine publishers will wake up and study the weekly film productions. I know that in my own case that any stories that I submit to magazines that I think will serve for either a play plot scenario, a vaudeville sketch or a play I always reserve the dramatic rights of said story, and submit it to a magazine on that understanding. In that case I can claim a legal redress should it be pirated dramatically. But it is not every short story writer who is adapted for scenario writing, or who sees the possibilities in his or her stories to be worked into dramatic forms. I have, I fancy, had as many scenarios accepted by film producing companies as has any other writer of short fiction, and I have always received most courteous treatment from them, and have had no cause to complain of the terms of payment. I have found that the reputable film producers do not care what they pay, in reason of course, if the play plots appeal to them, and always offer, in the first instance, what they consider to be a fair price. From $25 to $100 is, I estimate, their usual range of price, though far larger sums are often paid for exceptional play plots. The French and English producers do not pay nearly such good prices, nor do they accord the same courteous treatment to outside parties who submit play plots to them. Two years ago I sent seven scenarios to a prominent French producer, and inclosed French postage stamps for the return of the manuscripts in case they were not accepted, and after several months I received a letter from them saying that they had members of their "staff" who wrote all their scenarios, and printed on their letter-head was an announcement that play-plots submitted to them were under no circumstances returned to the writers. I have never received my manuscripts back, nor do I know but that their staff has evolved some original ideas from them. One English firm offered me five shillings for all the original play-plots I could furnish. I am not working overtime to fulfill their assignment. There is a big demand for good play-plots by the American film producers, and it is worth while catering to their wants. Short story writers will find this to be so, and if they get into communication with the producers they will be furnished with directions as to how to draft their scenarios.

The producers would do well, I think, to publish the author's name with each released film, and in that way certain authors would become public favorites in that line and all piracy would be stopped.

I enjoy your weekly comments, Mr. Spectator, and I admire the fearless way you try and work for the all-around improvement of the "Picture Field." You may, perhaps, come across my efforts from time to time in the various magazines, and perhaps know of me in a small way. There is a playlet by me in a current issue (October) of the *Smart Set* magazine, and I have had numerous vaudeville sketches to my credit.

Pardon this long letter, but I could not refrain from telling you my views, and disagreeing, in part, with "Play Builder."

Wishing you always and continued success,

LESLIE T. PEACOCKE.

LOS ANGELES, CAL.

Reviews of Licensed Films

The Baggage Smasher (Lubin, Oct. 3).—The reviewer hardly knows whether to criticise this picture as farce or melodrama. It is a little of both and not enough of either to be wholly effective. The baggage smasher starts in like a real hero when he knocks out the tramp after the rich girl's escort, a supposed English Lord who had run away. But the Lord who first appears as a comedy character turns out to be the "heavy" after the family diamonds and the hero baggage smasher is transformed into a farcical, lovelorn workman. The crook is caught after the trunk in which he is escaping has burst open, and then papa takes the girl off to Europe leaving the baggage smasher heartbroken. Notwithstanding its nondescript character, or perhaps because of it, there is plenty of food for laughter in the picture.

Spotted Snake's Schooling (Kalem, Sept. 30).—The fate of a man who has risen above his environment, and yet is inexorably bound to it, is bound to be tragic. Either he falls back to his own level or else he lives a solitary life with alien people. That is the problem presented in Spotted Snake's Schooling. A young graduate of Carlisle returned to his copper-skinned relatives with the intention of becoming a man of renown in his own tepee, but he reckoned without considering the deteriorating effects of a college training upon his physical endurance. Failing in the three days' fast, the test of a warrior, he became an object of contempt in his tribe, and stole away to engage as the servant of a wealthy white man. Of course, he fell in love with his employee's daughter, and of course, he rescued the girl's lover from death—in a quagmire, this time—and of course, he staggered away with bowed head after receiving the thanks of his beneficiaries. Although the idea is good, the details are poor. A Carlisle graduate must have been a poor specimen to go through such experiences. His work as yard boy and utility servant was quite an unnecessary degradation. The acting was as good as the details of the story deserved.

Patricia of the Plains (Essanay, Oct. 1.)—All the Western heroines love to live in barrooms and to fall under the spell of Eastern heroes from exceptional families or Western heroes from exceptionable families. This time Patricia loved the exceptionable Westerner and sheltered him when he was wounded, in her cabin, where she apparently lived alone. The sheriff, who had a propensity toward gambling, found the villain here, and played a game of poker for the man. Of course, the girl cheated the sheriff out of his eyeteeth, and he, being guileless and unversed in the craft of women, fell an easy victim. This identical climax, worked out in precisely the same way, was utilized by the Defender Company in their release for Sept. 15, indicating that possibly some scenario writer has worked off duplicate copies. The Essanay film, however, improves upon the Defender in realism; details are supervised with far greater care. The acting is almost credible in spots, although the artificiality of the complication prohibits much sincerity.

The Iconoclast (Biograph, Oct. 3).—There is strength to this picture further than its mere interest in a dramatic sense. It deals with social problems and although the situation that is developed in the story appears strained, it is sufficiently probable to serve its purpose, which appears to be to emphasize two things: the evil of blind envy of wealth, and the inability of gold to buy the most precious desires of life. We see a workman in a publishing house disgusted with his hard lot and seeking solace in the bottle. He is unable to hide his resentment when the proprietor is showing his fine friends around the establishment, and as a result he is discharged. Repentant, he seeks reinstatement but is refused and this so enrages him that he determines to murder the publisher, gaining an entrance to his house for the purpose. But his hand is stayed when he sees the publisher's little crippled daughter pronounced by the doctor to be incurable and observes the father's helpless grief, despite his unlimited wealth. Misery loves company and the sight of the rich man's misery evens matters up in the workman's mind and he renounces his resolution of revenge. The publisher, who has discovered him, appreciates the reform that has been effected and causes his reinstatement. The picture does not represent this workman as a common type, but rather as an exception and this fact excuses the extreme nature of the situation. The acting is excellent, although this reviewer cannot altogether endorse the studied style of some of the posing. More spontaneous and natural action at the workman's home would have been more effective. The workman, also, failed to get the most out of the scene when he was gazing, pistol in hand, through the curtain at the rich man and his crippled daughter. He continually flourished his revolver when he should have been motionless, absorbed in the scene before him.

My Friend the Doctor (Selig, Oct. 3).—This short one-scene farce is wonderfully well acted, giving it the element of plausibility that alone could make it humorous. A man enters the doctor's office and is examined as to his lungs and heart, the doctor exhibiting the usual professional dismay at the gravity of the poor fellow's condition, and thereby sending the victim's spirits to the lowest level; this, no doubt, to prepare him for the bitter dose and the bill. But the bitter dose appears to be the wrong drug and the patient soon writhes in agony until the doctor administers an antidote and gets his unlucky patient out of the office.

A Cold Storage Romance (Selig, Oct. 3).—The foundation for this story is so similar to one recently issued by the Biograph, The Affair of an Egg, that the suspicion is suggested that same scenario writer has been making carbon copies of his picture stories and selling them to more than one manufacturer. However, in this cold storage egg story, the Selig producers have employed characters entirely different from the Biograph and the two tales do not look alike in the films. The Selig version is more farcical with the characters exaggerated, but the acting is quite effective and the result humorous and pleasing. A romantic farm girl writes a message of love on an egg which is shipped away to cold storage. Then she marries the fat farmer boy and becomes the mother of two unlovely boys. Ten years after a romantic freak of a chap gets the egg, journeys to the address and has a rude awakening which is added to when the fat husband fires him from the house.

Molucca Islands (Pathe, Oct. 3).—Colored films show us in this subject scenes in the Molucca Islands, the mosque, native road-building, weaving, grinding rice by a strangely primitive method and raising water by a large wheel for irrigation purposes.

Betty Still At Her Old Tricks (Pathe, Oct. 3).—To those who have seen previous pictures in which the pranks of Betty are exploited, the above title sufficiently explains the character of this film. She is the same Betty, the tomboy, upsetting people and causing trouble for grown-ups apparently without end. The young woman's activity and reckless spirit is the chief interest of the film. Otherwise this sort of picture calls for little criticism. It furnishes laughter for those who like this sort of rough and tumble horse-play and is not so silly as to disgust the more sober-minded.

More Than His Duty (Edison, Oct. 4).—The really excellent acting of the principals and the genuine Canadian scenes showing stations and quarters of the famous mounted police of the Canadian Northwest give this picture an appearance of reality that is not borne out by plausibility of plot. We are asked to believe that a superintendent of the mounted police sending an officer to capture a post-office robber promises as a reward for success the hand of his daughter. After the robber is wounded, caught and discovered to be the superintendent's son, and after the officer-lover has let him go, concealing his secret, we see the girl, with remarkable omniscience, divine the truth instantly when she finds in her brother's room a handkerchief, soiled with blood, that she had previously given to her officer-lover. The father also guesses the truth with just as little evidence and the young officer is restored to favor in spite of himself. There are also other improbabilities: the too prompt finding of the mail bags; the two horses of the pursued brother and the pursuing officer, standing together by the roadside, after the capture on foot has been concluded; the exaggerated expression of pain on the part of the brother who appears to have been only slightly wounded in the arm; the convenient taking off of the brother by suicide which ill accords with his apparent character—he would have been more apt to take flight. However, despite all these flaws the picture carries strong interest, the best scene being where the girl is about to reveal the truth to her father and is prevented by the lover.

Ransomed (Vitograph, Oct. 4).—Wonderfully appealing and convincing is this simple little story with a Civil War background. Handkerchiefs were at a premium at the Harlem Opera House where THE MIRROR reviewer witnessed the film. The events are supposed to occur near the close of the war. A Southern officer has promised to be at home for his little son's birthday and he keeps the promise, although Union soldiers occupy the neighborhood. After the visit he is caught and held as a spy. His little son, hearing the news of his father's capture when it is conveyed to the mother, sets out to visit the Union camp. He is dressed in his own little uniform and carries the little toy sheep his father had given him for his birthday. It is very precious to him and when he has pleaded with the kind-hearted general without avail, he offers him the toy in exchange for his father. The general, moved by the pathos of the child's innocent confidence, investigates further, assures himself that the father was not a spy and releases him, keeping the toy in full exchange for the prisoner. With the war over the general presents the boy with a gorgeous hobby-horse, scarcely of a type prevalent in those days. Another possible anachronism was the style of croquet sets for sale at the store where the Southern officer purchased the toy sheep.

The Little Acrobat (Gaumont, Oct. 4).—At times this picture appears like a farce, at other times like an improbable melodrama. It is, therefore, effective in neither particular, although the costuming and backgrounds of the Middle Ages gives it some beauty as mere pictures. The little acrobat is abused by his father, a mountebank athlete, and is befriended by a little boy Marquis, who learns how to box from an Englishman with such remarkable skill and strength that he knocks out the brutal athlete with a blow in the chest. Afterwards the mountebank plots to kidnap the marquis, but the boy acrobat reveals the plot and the gang is foiled and captured.

Her Pianoe and the Dog (Gaumont, Oct. 4).—Pure comedy most delightfully acted is presented in this film. The clever story, appealing because of its natural simplicity, tells of a young man buying a toy terrier for his sweetheart and plotting with her father and mother to keep her in ignorance of the purchase until the birthday dinner is served. The girl has previously expressed a desire for such a present and is vexed with her fiance because he has apparently ignored her wishes. Before the dinner, however, she accidentally finds the dog in her mother's lap and although very much delighted, conspires with them to keep her lover from knowing that she has made the discovery. We then see the two lovers continuing their innocent deception toward each other, until the little dog is brought to the table inside of a covered dish. There is absolutely no trace of camera playing or even pantomime in the acting. It is apparently a genuine incident from real life.

The Engineer's Sweetheart (Kalem, Oct. 5).—There is plenty of thrill and excitement toward the end of the melodrama, the acting is generally excellent and many of the scenes realistic, even to the long distance telephone booths. The story also ends with the proper discomfiture of the scoundrels and the victory of the honest and just, but the plot shows too much evidence of being made to order and turning out a misfit. The engineer is sent out on a special to carry an awful lot of money from one bank to another. His sweetheart sees a gang of robbers preparing to wreck the train; she sees them through a spy-glass which her lover had oddly enough presented to her as if for that very purpose. Some sort of telepathy or wireless tells her that her lover is in danger and

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she dashes off on horseback along the railroad track to foil the plot and warn the lover, and she gets there just in time to be seized and pulled and hauled around by the robbers in sight of the approaching train. In the meantime we have been seeing the lover's train passing along at a snails pace. But at last he gets there and the robbers are caught, all but the leader who is chased in the most exciting scenes of the picture. The girl herself makes the final capture, coming upon him from behind. If any uplifter shall claim that the picture teaches crime, it can easily prove an alibi. Even the tender little boys who are supposed to learn deviltry from the films would know better than to plan a train robbery over a public telephone and they would also know better than to try to wreck a train by piling up stumps on the track within a clear quarter-mile view of the approaching train.

Birth and Sorrow (Pathe, Oct. 5).—There is a strongly appealing ending to this film story, which is admirably played throughout, if we may except the painfully uncomfortable position in which the dying mother of the actress is propped up in bed. The actress is obliged to leave her mother and go to the theatre for a matinee performance, but the old nurse sends her a quick message to hurry back if she would see her mother alive. The actress has just donned a fancy clown costume and without wanting to change she rushes out into the street and runs for home. It is carnival time and the gay revelers along the street think that she is one of them, impeding her frantic progress and showering her with confetti. Three young men follow her to her door and enter boisterously to find her prostrated over the mother's dead body. The sobering effect upon them is splendidly conveyed.

Different Trades in Bombay (Pathe, Oct. 5).—Various scenes showing the natives of Bombay at different industrial pursuits constitute a valuable educational film. The primitive, but ingenious method of operating a churn is the most novel.

All On Account of a Lie (Essanay, Oct. 5).—The comedy of errors that forms the basis of this film story appears rather forced and only the lovely acting of the players in the typical Essanay style saves the picture. A married man who is stranded over night away from home, owing to a broken down automobile, lies to his wife and tells her he was called to Picklestown to see a man named Brown on business. The wife who is suspicious, telegraphs Brown to come on but her husband discovers the telegram and gets a friend to impersonate Brown. Now appears the real Brown followed by his wife who has picked up the dropped message. There is some beating-up in which Brown gets the worst of it two ways, but finally consents with his wife to pose as impostors and thus pull the wool over the eyes of the suspicious wife, who after all, appears very easily satisfied.

Billy's Sister (Melies, Oct. 6).—This film illustrates the difficulties of trying to represent Western cowboy melodrama in Eastern country scenes; there is no possibility of imparting an appearance of reality—at least not to the sophisticated. It is not the fault of the players, however; they all do very well, especially the sister. Billy is a cowboy who kills a bad man with a blow of his fist, the said bad man having abused an Indian girl. The bad man's gang now swears vengeance against Billy, having discovered his presence at the scene by means of the familiar dropped letter—a strangely crude and illiterate letter, by the way, to come from a cattle company. Billy's sister helps him escape by donning his clothes and leading the gang a wild goose chase, while Billy catches the train and starts East. When she is finally caught and is about to be strung up, the gangsters discover with disgust that their captive is a girl and let her go.

How Hubby Got a Raise (Biograph, Oct. 6).—Hubby's raise lifted him out of his position, thanks to the foolish ambition of his wife. Having invited her husband's employer to dine with them she proceeded to add elegance to their modest apartment by borrowing chairs, pictures, silverware, clothes and what-not from obliging neighbors. As the employer realised that the couple could not live in such style on the salary he paid, and as he didn't want a spendthrift in his office, he immediately discharged the man. The idea of the film is clever, because it presents a condition of affairs that is all too common in this present year of grace. The film is produced with careful attention to details, although the acting sometimes falls short of its comic target.

A Gold Necklace (Biograph, Oct. 6).—In this comedy the humor—and it is genuine—lies in the minute details of the plot; it is essentially a comedy of intrigue. The gold necklace which causes all the commotion exchanges hands with amazing rapidity and leaves a trail of laughter behind 't. Masie, having received a necklace, lent it to Nellie, who promptly lost it. While Masie's governess was finding it and returning it to the owner Nellie was inconsolable over her carelessness until her faithful cavalier Sam promised to get her another one. Sam, presently meeting Masie, demanded that Masie sell him the necklace; this she did, believing Sam a lunatic. When Sam gave the jewelry to Nellie she turned the troublesome gewgaw over to Masie as soon as he had gone. Imagine Sam's amasement a few moments later at seeing Masie pass with the necklace around her throat. Fired with wrath, he seized it and made off to Nellie, who finally explains matters. The only fault with the film is that some of the exits and entrances are without any reason beyond the necessity of the story. It isn't always clear how people happened to be where they are; this is especially true of the last scene. The acting is spontaneous and spirited.

For Her Country's Sake (Selig, Oct. 6).—She sacrificed her life for her country. To her that appeared to be the only way of saving the leader of the Colonial forces from the treacherous conspirators who were plotting his death. Being the maid at the inn, she had a chance to change his room without the knowledge of the traitors who were throwing dice in the room below to choose the murderer. Taking his place, she died without a struggle in order that her hero might escape unharmed in the morning. It is not a pleasant story, nor a probable one. Although a patriotic girl in Revolutionary days might have been willing to lay down her life in such a fashion, there is little likelihood that her scheme would have saved the life it was designed to save. Considering the instability of the plot, the acting is forceful and satisfactory, although there is a tendency at times to play to the camera. The heroine especially stops to wring her hands at moments when the wringing should not intrude. The production has been staged carefully, both in scenery and costumes, and the acting indicates conscientious direction.

Woman's Vanity (Lubin, Oct. 6).—This film might just as well have been named Man's Foolishness, for the impressionable men fall victims to their own curiosity. They took but one glance before they leapt. In that one glimpse they found that the divinity which they had been following had miraculously changed her color and that she was not nearly so fascinating as she had been. The film moves rather slowly at first; the train of admirers increases deliberately. When the aristocratic creator of fashions tires of the absurd dress which she has bought and throws it from the window one suspects what is going to happen. When the negro ragpicker carries the dress to his black Mandy the scheme becomes obvious. The final scene, in which Mandy leads her victims out upon the wharf, lines them up and lifts her veil for their edification, is laughable although conventional. Mandy's radiant smile is one of the funniest parts of the affair. The acting is in the right key but not in the right tempo. For a farce of this sort it should move faster.

The Golf Fiend (Lubin, Oct. 6).—Those who have fallen under the spell of the gutta-percha sphere will appreciate the humor of this film, even if they have never passed to such transports of enthusiasm as to practice with onions taken from a greengrocer's shelf. You can imagine what damage an amateur wielder of the cleek and the brassy might do on the street. With unerring skill this gentleman altered the features of several pedestrians and later annihilated a palm that lived vainglorioously in a jardeniere on a terrace. His final exploit was to remove the hat from Pat's head as it protruded from a manhole. Pat, bent on revenge, rolled the golfer and his golf sticks down the usual hillside. Although the acting is by no means wonderful it is satisfactory. The plot harmlessly pokes fun at inoffensive peculiarities of mankind: it is a comedy of manners rather than of incident. As such it could stand the very best acting obtainable, because the effect depends quite as much upon the actor as upon the situation.

Slippery Jim (Pathe, Oct. 7).—Only a Frenchman could have concocted this comedy; it is genuine Gallic wit. Everything is cleverly arranged, and the most amazing surprises are sprung in the neat Gallic fashion, while the showman seems to be stepping back with a deep bow, saying, "Didn't I do that well?" Slippery Jim slips out of all sorts of predicaments; he can flatten himself so he can slip through a crevice, reduce himself to one dimension and squirm serpentinely over the floor, live under water, vanish and reappear at will, and work every hocus-pocus known to trick printing on his baffled pursuers. The acting is quick and assured; that is all that a film of this sort needs.

A Life for a Love (Pathe, Oct. 7).—Emile Zola furnished the background for this film. Nais Micoulin, the usual idiot lover, sacrificed himself in order that the girl might love where she chose. Nais, seeing the girl's father about to shoot the girl's lover, grappled with him and fell over the cliff to the beach below. The story, as developed by the film, is rather melodramatic and quite conventional. The acting, highly colored as it is at times, does not strike very near home, because such tides of passion do not rise in the lives of most of us ordinary mortals. The quieter scenes are both pleasanter and more genuine. The staging is quite realistic; the fall over the cliff is managed with notable skill. The scenery is always good.

The Farmer's Daughter (Edison, Oct. 7).—This is a simple story that depends entirely upon details for its humor. An ingenious suitor of the farmer's daughter soaps the log which all the rivals for her hand apparently have to cross in order to reach her veranda. A curious geography the farm must have if that log is its only or its most convenient approach for half a dozen young men; perhaps her father keeps the other paths guarded. After his followers have slipped on his scheme the ingenious suitor also falls into the water on his forgetful way home. The acting is easy in the main roles, although some of the men have a hard time slipping off that log. Although there isn't any great point, except to show the trapper trapped, the film is amusing for a few idle moments.

Bumptious Plays Baseball (Edison, Oct. 7).—Bumptious is getting to have as much of a career as Elsie has in Martha Finley's multitudinous books. His admirers and baseball fans will follow this film with attention, especially as the season for baseball is waning. The season for Bumptious, however, shows no sign of waning. If you know the other Bumptious films you can picture this one for yourself. Bumptious, sure of his ability, is amazed to find that his friends won't put him on the team. Although at first he even refuses to go to the game, he later succumbs. Then, when the pitcher sprains his wrist, Bumptious finally consents to pitch. The very first ball is knocked into the clouds and four home runs result. In fact, five home runs result, counting the one that Bumptious made to his own residence. The leading role is better handled than it frequently is, and the gum-chewing hoodoo is very funny. The director ought to give her a larger part to attend to.

The Last of the Saxons (Vitagraph, Oct. 7).—This film presents the Norman invasion of England in 1066 from the Saxon point of view. It shows the betrothal of Harold to Lady Edith, her renunciation of their love for political reasons, the arrival of the Duke of Normandy on British ground, the battle of Hastings, Edith's search for Harold's body, and his lying in state. There is a peculiar combination of dignity and humanity in this film that is difficult to obtain. The dignity is partly a result of the scenery and partly a result of the acting. Especially in the parting of Edith and Harold is this notable. Again, in the search for Harold's body, the monks with their smoking torches lend that elusive air of seriousness. Although attention to the minutiæ marks the film—as for example in the rushes on the floor—the manager was guilty of one or two anachronisms. He introduces Edith and Harold to the spectators on a stairway which is distinctly Italian Renaissance in style. At the battle of Hastings a telephone pole hovers spectrally in the background. The battle itself is the least satisfactory section of the film. Individual roles—as always with the Vitagraph—are well filled.

The Dance Cap (Gaumont, Oct. 8).—This is child drama which, while entertaining, would have been better if the bad boy had not paused so often to tell his imaginary audience all about it. Who, for in-

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Released Monday, October 17

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Released Thursday, October 20

HAWKINS' HAT

Hawkins put his money in his hat for safe-keeping. His wife gave the hat to a tramp, who sold it to an old clo' man. Hawkins bought the hat back and—pity the old clo' man. Length, about 500 feet.

ARCHIE'S ARCHERY

DOUBLE REEL

Archie made a bull's-eye. It was an accident, but he thought there was some class to him and he went on his way practicing with the feathered shafts. Soon there were a lot of people looking for Archie, and when they found him they were more glad than he. Length, about 450 feet.

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stance, was he talking to when he was riding home on the load of hay? He had been a bad boy in school and the teacher had sent him home wearing a dunce cap. The angry father had further punished him by locking him in a room from which he escaped, leaving a note that he had run away from home. The discovery of his absence and of the note sets the family and the neighborhood into a wild commotion, that is ended in tears and forgiveness when the boy finds himself unexpectedly back at home. He had gone to sleep on a load of hay by the roadside, and a peasant and a horse had unconsciously done the rest.

Indians' Gratitude (Pathe, Oct. 8).—The Indians in this picture were a cruel and bloodthirsty lot, torturing a white man by roasting his feet to make him tell where his gold was concealed, but when his companion saved the life of a sick brave by brewing medicine from an herb and administering it the tribe not only freed both men but also chased a thieving Indian, who had discovered the gold and was stealing it, until he jumped to death over a cliff. All this would have been more thrilling and exciting if we could possibly have imagined the events as reality. Even the toasting of the white man's feet loses its unpleasant effect in the picture because the spectators cannot forget that it is all make-believe. The very foundation of the story is a misconception of Indian character. Indians, at least of the period indicated, cared not enough for gold to go to such trouble to steal it. If it had been glass beads, perhaps it might have been a motive. Then the Indians nearly all wear feather headdresses all the time, indicating that they are all chiefs, and the scenes in which the events take place give us no impression of the Far West, being suggestive rather of nearby New Jersey.

The Sage, the Cherub and the Widow (Vitagraph, Oct. 8).—This picture-story is cleverly thought out and just as cleverly acted, although "the sage" and his researches are scarcely as convincing as to character and occupation as they might have been. He looked more like a business man posting his books, although he could have been called an up-to-date medical specialist writing a book in the quiet of his home, as, indeed, he really turns out to be in the film. A family moves in next door—mother, child and dogs. This annoys the doctor-author until the "cherub" makes friends over the garden wall. (By the way, where have we seen that garden wall before?) Then the cherub falls sick, the doctors give him up, the specialist next door interests himself in the case, and, lo! the child's life is saved. Of course, we know that the specialist and the child's mother are inevitably wed, but this knowledge does not spoil the story in the slightest. Indeed, it is the best scene in the picture, where the child innocently asks the doctor to be his papa and the doctor makes good with the embarrassed consent of the mother. The picture is distinguished by natural acting all through, if we except the specialist in the early scenes.

Reviews of Independent Films

The Beechwood Ghost (Powers, Oct. 4).—This comedy film is too strained in its humor and aimless in the acting and action to be effective. There appears to be a house party of young people in progress and one young man bets with a girl that he'll kiss her within 24 hours. Then a newspaper clipping illogically is introduced to show that a ghost is supposed to be at large in the house. The young man costumes himself as the ghost, invades the young woman's apartment and has a scene with her that this reviewer is wholly unable to understand, except that the young fellow gets out without kissing her. The next day she gives him the kiss of her own free will and there you are.

Young Deer's Return (Bison, Oct. 4).—This melodrama ambles along in a free and easy fashion that indicates no consecutive plot or motive. A character called *Bob*, after befriending the Indian *Young Deer* in a saloon scene, starts for town with two bags of alleged gold, although the bags obviously contained nothing heavier than sawdust. Outlaws attack *Bob's* party, but *Bob* escapes and after "acting" too vigorously for a man perishing in the desert is rescued by *Young Deer* and a bunch of Indians. Years after we are supposed to see *Bob* rich and living with a wife and daughter in the city. *Young Deer* has been to Carlisle and is a football hero with whom *Bob's* daughter falls in love. *Bob* forbids the marriage, but when *Young Deer* reveals his identity the father relents. It appears, however, that the Indian has been too terribly insulted to be conciliated and he repudiates the innocent girl and goes back West to claim his old Indian sweetheart for his squaw. The acting is fair.

Leon of the Table d'Hote (Thanhouser, Oct. 4).—The Thanhouser players get considerable humor out of this comedy which is quite cleverly constructed and well acted. *Leon* is a waiter in a table d'hote restaurant. He bids his fat sweetheart, the restaurant cashier, good-bye and goes on his vacation, stopping at a seaside resort where he poses as a foreign count, captivates the ladies and finds a rich mamma who wants to marry him to her daughter.

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Cowboys to the Rescue (Champion, Oct. 8).—The cowboys came to the rescue all right, riding over the New Jersey roads, but it appears that they might as well have remained in Hoboken or wherever it was, because the gambler's lady friend and the dupe's mother had the two card sharps properly cornered with guns before the cowboys hove in sight. The film is very poor, cheap and illogical melodrama, as may be inferred from the above circumstance. The only things that indicate cowboy country are the ridiculous leggins and the guns. Everything else is Eastern or theatrical, even to the fancily painted interiors. Card sharps are supposed to get a tenderfoot in the toils and are fleecing him of great bundles of stage money when the mother of the victim pleads with the mistress of the gambler, winning her over, and the two women stop the game, the cowboys arriving too late to be of anything more than incidental assistance. As a fitting close to the story, the mother hands over her mushy offspring to be the husband of the gambler's accomplice.

Wild Bill's Defeat (Defender, Oct. 6).—It must be confessed to start with that Wild Bill and his ilk get on the nerves of a habitual patron of moving pictures. Wild Bill always does the same assinine tricks, shooting up the town, making the tenderfoot dance, forcing his attentions upon the barroom beauty. From the instant his name appears on the curtain one knows exactly what he is going to do; and if he were a mind reader he couldn't guess any more accurately what is in the spectator's anticipation. Of course, he always succumbs to the young Lochinvar who has come out of the East; in all the wild border his aim is the best. In this case the part of the hero is played by a really engaging young man who coughs consumptively and intelligently. His determination to commit suicide and his inspired decision to meet Wild Bill in battle were excellently done. This is the only notable scene in the film, and it is merely melodrama. The actor deserves better material.

The Deciding Vote (Imp., Oct. 6).—In resourceful hands this story might have been made into a film of considerable strength, but it isn't a very convincing piece of art in its present condition. A solid citizen whose probity, integrity and general virtue sticks out all over him, is elected to the Legislature—a Legislature numbering seven members. To afford his sick wife an operation he plans to accept a bribe for his vote. The operation is performed by one doctor and one nurse, and the wife dies, as she ought to in such circumstances. Then, in a ghastly scene, the bereaved husband grasps her in his arms; that is about the limit of morbidness. Regarding this death as a judgment of heaven, he refuses the bribe and confounds the devil. As it is not a pleasant story it needed tender care in handling, which it did not get. It is cheap, absurd and disagreeable in various spots.

Mother's Portrait (Lux, Oct. 6).—This is a cheaply emotional story designed to bedew handkerchiefs with easy moisture. Although it doesn't cause any appreciable addition of saline solution to the atmosphere, it has one merit: the acting is keyed rather low. There is no great amount of raging and ranting even when the drunken father maltreats his motherless son. Fortunately the mother's photograph takes a hand in matters and reads the father such an effective homily that the boy escapes without a blow. His offense was the emptying of his father's wine bottle. No doubt the father reformed thereafter. No doubt, again, he was glad of a chance to be decent again, for he appeared to be a very respectable person before his wife's death, and rejoiced in giving her on her birthday the picture which later saved him from perdition, and the picnic which led to a chill, pneumonia and death. Probably he took to drink only to satisfy the scenario writer, anyway. The acting was coherent, but suffered from the shortcomings of the narrative.

Auntie In the Fashion (Lux, Oct. 6).—The hobble skirt is as much of a bonanza to the moving picture man as it is to the dressmaker. The motion camera may not be exactly a fashion crusader, but it does assist in ridiculing the extremes to which we are prone. In this film, the fun at the expense of the hobble skirt is of a rather boisterous sort, although it is harmless enough. The only new incident is the very first one, where the hero—or is it really a woman in the leading role?—falls through the cheval-glass. From then on, he—or she—bumps with ostentatious awkwardness into the usual obstacles that impede the picture path—bicycle, baskets, coal carriers, painter's staging, cafe table. Finally, it ends with a slippery log that precipitates the hero into the brook. Water seems to exert a hypnotic influence over the mind of the motion picture man; he never can keep away from it in a comic film. Some philanthropist of the race ought to invent a gold cure for this aqueous habit, and then promote legislation that would make the director of films submit to treatment.

Georgione (Cines, Oct. 7).—Morto da Feltra was all sorts of a villain, and Georgione was invariably righteous. The two women, however, never quite seemed to know their own minds. Cecilia bore a child to Morto, and then fell in love with Georgione who painted her portrait as the Madonna. The Countess of Grimani, after befriending Cecilia, ordered the handy Morto to abduct Cecilia, in order to leave Georgione open to the blandishments of the Countess. Morto finally fell in a brawl, and Cecilia, thus liberated, flew to the death-bed of Georgione. The baby does not appear after his mother posed as the Madonna. The production is staged with great effect; there is an abundance of Italian detail, both indoors and out. At one point it is not consistent: the Countess lands from her gondola on the side of the canal near the spectator while apparently her residence is on the other side. Costumes are excellent as well. The acting is of good grade, although not superlative. At least, there is nothing to censure in it, or in the entire film.

Avenged (Thanhouser, Oct. 7).—The Thanhouser Company can do considerably better than this. The story is sentimental, almost maudlin in spots. The hero, crippled by a careless chauffeur, swears vengeance upon the chauffeur. When the two men finally meet again the cripple's sister has just died, so he is in a highly nervous state. The sister's wraith returns by means of trick printing and deters the man from murder; consequently the cripple shakes hands with his intended victim instead. Why the cripple should go West as soon as he is able to hobble isn't clear; perhaps the West is such a delightfully vague term that it induces haziness of reasoning. Moreover, it ended the sister's life with an incurable cough and did the crippled limb no good. The victim appeared never to be quite sure just how badly he was hurt. Judging from what he could do at times, he might just as well have stayed East. The chauffeur was another inexplicable person: after running away from his victim he later exhibited a perfect willingness to be murdered by the cripple. The acting is not sincere; every one in the cast knew in his heart that the story was absurd, and they all showed it. The girl worked hard to make her part seem real.

The Girl Scout (Biograph, Oct. 7).—This film is another sample of life on the Western plains as it never was, never is, and never will be. So far as reality is concerned it is absurd in every detail. For a purely imaginative tale of the wild and woolly variety it has points of interest for those spectators that enjoy that sort of film. Kate, who scouts ahead of her plodding family on the white horse that appears

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App. length, 1,000 feet. No. 152.
Code word, Knight.

A Thanhouser Heart-Hitter

THEIR CHILD

RELEASED FRIDAY, OCT. 21

App. length, 1,000 feet. No. 153.
Code word, Child.

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frequently in Bison pictures, rides on over land and water in search of cowboys to deliver her beleaguered relatives from the bloodthirsty "indians" (*sic*). The cowboys who were waiting for her rode back over land and water to do their duty by the foolish people who had drawn up for their last stand in the open not far from a little grove of trees. The Indians, however, had been even more foolish, and scorned the advantage of the grove. They are considerably more sportsmanlike than is generally supposed. The horsemanship, the chief point of the film, is good, although one of the intrepid Indians did fall from his bare-backed steed when there was not a Caucasian rifle in sight.

CENSORS' CODE IN SPOKANE.

How the Spokane Censors Are Working—Penny Arcade Raided.

(Special to The Mirror.)

SPOKANE, WASH., Oct. 10.—Rev. George W. Fuller, chairman of the censorship committee appointed some time ago by Mayor Pratt, raided a penny arcade here a few days ago. Fifty machines and pictures were confiscated. In judging pictures exhibited in moving picture theatres and penny arcade machines the committee will condemn the following:

Crime or violence represented for its own sake, including the methods and habits of criminal and vicious persons.

Crime or violence in connection with a legitimate story, when presented in an offensive and degrading manner, appealing to the morbid and weakminded.

Men, women or children in costumes or attitudes which, on account of indecency or immoral suggestiveness, would not be tolerated on the theatrical stage.

CLERGYMEN UPHOLD MOTION PICTURES.

Rev. F. W. Hill investigated the motion picture shows of Rochester, N. Y., and at the meeting of the Presbyterian Ministers' Association reported results on the whole quite favorable to the amusement. He said that it was rare that an objectionable film was shown in Rochester. Other ministers agreed with him in the main and the fact was noted that the picture shows tend to lessen the business of the saloons.

LICENSED FILM RELEASES.

Oct. 10, 1910.

	Feet
(Bio.) Chink at Golden Gulch. Drama	998
(Pathe) The Stigma. Drama	630
(Pathe) Betty is Punished. Com	351
(Selig) The Sanitarium. Com	1000
(Lubin) Clown and Minister	990

Oct. 11, 1910.

(Vita.) Actors' Fund Field Day. Scenic	...
(Vita.) Brother Man. Drama	...
(Edison) Song that Reached His Heart. Drama	1000
(Gau.) Lover's Mill	...
(Gau.) Three Friends	...

Oct. 12, 1910.

(Pathe) Summer Flirtation	...
(S. and A.) Hank and Lank (No. 3) Com.	302
(S. and A.) Papa's First Outing. Com.	698
(Kalem) Forty-five Minutes from Broadway. Com.	892
(Urban) Foiled by a Cigarette	...

Oct. 13, 1910.

(Bio.) Lucky Toothache. Com	570
(Selig) Golden Harvest Time. Drama	980
(Lubin) (Not reported)	...
(Melies) Out for Mischief. Com	950

Oct. 14, 1910.

(Pathe) Werther. Drama	892
(Kalem) Winona	990
(Edison) Stolen Father	...
(Edison) Chuncho Indians	...
(Vita.) On the Doorsteps. Com	...

Oct. 15, 1910.

(Pathe) Aeroplanes	...
(S. and A.) Cowboy's Mother-in-Law. Com.	1000
(Vita.) The Legacy	...
(Gau.) Romance of a Necklace	...

Oct. 17, 1910.

(Bio.) Broken Doll. Drama	997
(Pathe) One on Max. Com	531
(Pathe) Jinks Wants to Be an Acrobat. Com.	397
(Selig) The Foreman. Drama	990
(Lubin) Hearts and Politics. Drama	990

Oct. 18, 1910.

(Vita.) Auld Robin Grey. Drama	991
(Edison) House of Seven Gables. Drama	995
(Gau.) Grandmother's Plot	...
(Gau.) Alx in Balne	...

Oct. 19, 1910.

(Pathe) Outwitted. Drama	783
(Pathe) Around Pekin. Scenic	213
(S. & A.) Hank and Lank, No. 4. Com.	...
(S. & A.) Hiring a Gem	...
(Kalem) Tyranny of the Dark	990
(Urban) In the Shadow of Night	...

Oct. 20, 1910.

(Bio.) Banker's Daughters. Drama	989
(Selig) Two Boys in Blue. Drama	1000
(Lubin) Hawkins' Hat. Com	500
(Lubin) Archie's Archery. Com	450
(Melies) Uncle Jim. Drama	950

Oct. 21, 1910.

(Pathe) Life for His Queen. Drama	918
(Edison) Trip from Montreal to Hong Kong. Scenic	1000
(Vita.) Davy Jones' Troubles. Com	1000
(Kalem) Education of Elizabeth	1000

Oct. 22, 1910.

(Pathe) Mystery of Lonely Gulch. Drama	950
(S. & A.) (Not reported)	...
(Gau.) The Chest	...
(Vita.) Clothes Make the Man. Com	985

INDEPENDENT FILM RELEASES.

Oct. 10, 1910.

	Feet.
(Eclair) Carmelite	670
(Eclair) The Order Is March	...
(Imp.) Jes' Plain Dog	...
(Imp.) Game of Hearts	...
(Yankee) Monogrammed Cigarette	...

Oct. 11, 1910.

(Bison) Cowboy's Daring Rescue	...
(Thanhouser) Pocahontas	...
(Powers) Man and Girl	...
(Powers) Simpson's Skate	...

Oct. 12, 1910.

(Ambrosio) Betrothed's Secret	...
(Atlas) Curing a Grouch	...
(Champion) Tenderfoot Made Good	...
(Nestor) Big Stick	...

Oct. 13, 1910.

(Defender) Tale a Camera Told	...
(Itala) Bridge of Sighs at Venice	...
(Imp.) Game of Hearts	...
(Lux) Runaway Star	...
(Lux) Missing Key	...

Oct. 14, 1910.

(Bison) Prayer of a Miner's Child	...
(Cines) Mad Lady of Chester	965
(Thanhouser) Delightful Dolly	1000

Oct. 15, 1910.

(Gt. Northern) Saved by Bosco	...
(Gt. Northern) Willie Visits a Show	...
(Columbia) Tracked Across the Sea	...
(Itala) Stolen Boots	...
(Powers) Woman's Wit	...
(Capitol) Shot in the Night	...
(Reliance) (Not reported)	...

Oct. 17, 1910.

(Imp.) Mother and Child	990
(Eclair) Dr. Geoffrey's Conscience	...
(Yankee) Copper and the Crook	...

Oct. 18, 1910.

(Bison) (Not reported)	...
(Powers) Sleepy Jones	...
(Powers) The Devil	...
(Thanhouser) Oh, What a Knight	1000

Oct. 19, 1910.

(Ambrosio) (Not reported)	...
(Atlas) Cat Came Back	...
(Champion) Stolen by Indians	...
(Nestor) (Not reported)	...

Oct. 20, 1910.

(Itala) (Not reported)	...
(Imp.) Fur Coat	...
(Defender) (Not reported)	...
(Lux) (Not reported)	...

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Concord, N. C., the Pastime, under management of F. G. McConnell, did excellent business Oct. 3-8 with licensed films. Licensed films are also to be seen at O. M. Isenhour's Theatorium. Mr. Isenhour has recently secured the Bijou at Salisbury, N. C.

Beginning Oct. 10, the Scenic, Harrison Lippy, at York, Pa., will add incidental vaudeville to its regular moving picture bill. The room has been doubled in length and otherwise improved.

At Newport, R. I., the Opera House, Bijou, and the Star played to big business Sept. 26-1.

At Annapolis, Md., the Colonial (Fred W. Falkner) presented John Storm and a good line of pictures Oct. 3-8 to good returns. The Morris Trio and Ena May were added attractions at the Magnet (P. B. Cooper) Oct. 3-8. Manager J. F. Uling, of the Lyric, offered some very interesting pictures, with the Corey Brothers for an added feature, Oct. 3-8; business good.

At Biloxi, Miss., Manager J. T. Stevens, of the Pictorium, presented the Three Musical Coles in addition to a fine run of films Sept. 26-1; offering pleased; good business. No Sunday night performance. The Vaudette also did good business with straight bill of pictures. Ground was broken for a new vaudeville and picture house Sept. 28. Building will be of brick and steel, 114 feet long and 26 feet wide.

Capacity business is the rule at the Lyric, the Bijou, and the Wonderland, at Saratoga Springs, N. Y. Many out-of-town shoppers rest and enjoy the singing of Steve Blower and Joe Downey and the pictures while awaiting their trains and trolley cars. The Bijou is now giving four reels of licensed films and have cut out the songs, and business is immense. Patrons apparently like the new order of things.

The Wexford, at Salem, Ore., changed hands Sept. 18. George Rosner, the new owner will install a fine pipe organ.

The attendance at the picture houses, Cumberland, Md., keeps merrily on. The Star, Dreamland, Victoria, and the Belvidere all report good patronage. The Belvidere will shortly take up the vaudeville policy.

The Cecil, formerly the Bijou, opened at St. John, N. B., Sept. 26, under the management of R. W. Carson, who promises up-to-date programmes of film subjects and songs; business satisfactory, as is also the case at Lyric, Unique, Nickel, Gem, and Star.

At Williamsport, Pa., Manager Lamade, of the Family Theatre, had a strong bill of pictures and specialties Oct. 3-8, and entertained good houses all week. At the Lycoming Opera House (L. J. Fisk) pictures attracted good business Oct. 3-8, when house was not needed for regular productions. Illustrated songs and pictures at the Orpheum and Grand.

All five houses at Tulsa, Okla., reported good business Oct. 3-8. The Lyric (R. E. Stevens) and the Majestic (C. G. Helpiry) offered illustrated songs in addition to pictures and pleased. The Pathe (J. H. Bisson) put on vaudeville as an additional attraction. The Empire (Carl Gregg) and the Idle Hour (Louis Olsan) both had good bills.

The Scenic and Bijou, Willimantic, Conn., were unable to accommodate the crowds Oct. 3-8, many waiting in line for an hour to see the licensed films which were lately favorably mention in THE MIRROR.

L. W. Brophy, of Muskogee, Okla., who owns the Yale theatres in Muskogee, Bartlesville, Lawton, McAlester, Okla., and Fort Smith, Ark., recently leased the Princess Theatre in St. Joseph, Mo., and will open it as a Yale house. He will also open a house in Dewey, Okla., and has contracted for the building of a new fireproof house in Bartlesville to seat 800 people. Yale (Charles Jackson) pleased good business with moving pictures. Odeon (John Tisdale), pleasing good business. Bijou (William Fryo), fair business, showing independent pictures. Nat Reiss Carnival company, under auspices K. of P., is enjoying good business Oct. 3-8.

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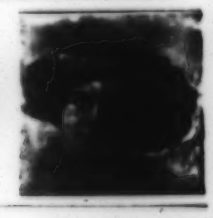

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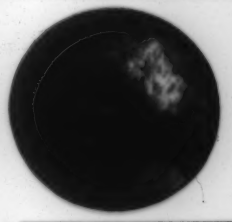

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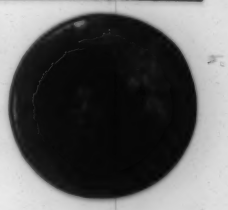

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